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ABSTRACT

Designed for history teachers of students in grades 4-7 and for museum educators, this teacher's manual interprets art and objects in the Hall of State (Dallas) within the context of the Texas history curriculum. Although the guide focuses specifically on Texas history and the Hall of State, it can be used as a model for museum and school educators in other states. The manual is based on positive findings from a 1982-83 research project in which a collaboration of school and museum educators demonstrated that children learn to a significant degree during a museum field-study experience when it is planned as an integral part of a curriculum unit. Following an abstract of the research project, an interpretative narrative explains the architecture and murals in the Hall of State. Pre- and post-visit learning activities, correlating with "State Board of Education Rules for Curriculum," include a number of reproducible games, crossword puzzles, data retrieval worksheets, and fact sheets. Five interdisciplinary lesson plans for students in grades 4-5 focus on vocabulary development, map skills, data retrieval, oral language development, and interpretation of visual images. Instructional activities for grade 7 focus on symbols, people in Texas history, geographic areas, events that influence the course of history, and heroes and heroines. Three reproducible student handouts, "Texarcana Smith in the Temple of Mysteries," "Archaeological Dig Discovery Game," and "Lone Star Trivia," are followed by an answer key and bibliography. (LH)

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A Sesquicentennial Project of the Junior League of Dallas

The Greater Dallas Sesquicentennial Committee takes pleasure in sanctioning this teachers' manual as a Texas Sesquicentennial project. **A GATHERING OF SYMBOLS: Texas History in the Hall of State** enables a greater sharing of the rich heritage of Texas. We congratulate the Dallas Historical Society and the Junior League of Dallas for making this important manual possible.

Don Dorsey
Executive Director
Greater Dallas Sesquicentennial Committee

A GATHERING OF SYMBOLS

Texas History in the Hall of State

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Liz Conrad, Designer/Illustrator

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this special Sesquicentennial teachers' manual
would not have been possible.

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Foreword

The publication of this manual answers a longstanding need for both teacher and the museum educator. Students who will be served by this instructional manual will find it to be an innovative and exciting approach to understanding our Texas heritage.

None of this effort would have been possible without the creative energy and enthusiasm of the project director, Jessamine Younger. With **A GATHERING OF SYMBOLS**, Jessamine has bridged the gap between school curriculum and museum educational programs. We at the Dallas Historical Society are indebted to Jessamine Younger for a job well done. We would also like to express our appreciation to the many teachers who shared Jessamine's vision for this publication.

Our special thanks to the Junior League of Dallas for making this publication possible on the occasion of Texas' 150th birthday. We commend them for their leadership and support in encouraging the study and interpretation of Texas history through the museum experience.

John W. Crain, Director
Dallas Historical Society

Purpose

The title of the manual is intended to indicate the blend of history and art, objects and ideas, fact and legend that are embodied in the Hall of State, a major historical center in Dallas, Texas. The primary purpose of the manual is to assist Texas history teachers in interpreting the permanent features of decoration and architecture in the building. At every turn, from the exterior embellishments to the magnificent murals inside, the building bears the mark of a spirit that is still Texan—*stamina, individualism, 'go-ahead' initiative, and ebullient pride in everything Texan* to use the words of William Ransom Hogan. Knowing that it would be impossible for the Hall of State to provide docent-led tours to the thousands of school students who are expected to visit during the Sesquicentennial year, it was our particular objective to provide teachers with sufficent information to enable them to conduct self-guided tours of this unique institution. We believe the end result is an interesting, usable teacher's manual designed to enhance the understanding and appreciation of our Texas heritage.

In approaching decisions regarding content, we limited ourselves purposely to intrepretive and instructional material which would relate directly to the art and objects that students would see when they visit with their school class. We departed from that purpose in only one chapter, Heroes and Heroines, in order to achieve a better balance of the material. Those teachers who use the manual as it was intended—as an extension of classroom learning—will be impressed with the power of the visual image as a medium of communication and learning.

Introduction

The idea for producing a Sesquicentennial teacher's manual to honor the state's 150th anniversary celebration developed, as do most ideas, from a chain of events that span several years. It began in 1982 when Donald P. Zuris, former Curator of Education for the Dallas Historical Society, submitted a request for assistance on a research project to the Educators Museum Advisory Council (EMAC), an organization of museum and school educators who collaborate on interpretive and instructional projects for use in Dallas museums. With the idea of stimulating increased interest among schools in using the Hall of State as a learning environment, Zuris requested help from teachers in designing material which would yield statistical data on the degree to which students learn in a museum setting.

Out of this relatively simple and straightforward request, a major experimental/control research project developed which consumed a year of planning and implementation. The results of the research were highly successful, not only from the standpoint of yielding statistical significance, but from the interest displayed by the school districts who cooperated in the research. A report of the research project is described elsewhere in this introduction, but its successful conclusion prompted me to seek the funding that made possible the present publication. An important aspect of this entire endeavor was the collaboration between school and museum educators with respect to the manual's instructional activities. The result is a 'first' for the Dallas Historical Society—a comprehensive teacher's manual which interprets the museum's art and objects within the context of Texas history curriculum. Both the research project and the manual carry the same title:**A GATHERING OF SYMBOLS: Texas History in the Hall of State**.

Acknowledgements

A GATHERING OF SYMBOLS: Texas History in the Hall of State has been a cooperative effort from the beginning. The word "acknowledgement" is sometimes used merely as a nod of recognition, but in a more profound sense, it also allows one to express gratitude, or give thanks. It is in keeping with this last meaning that we gratefully acknowledge the following individuals and groups who offered invaluable assistance along the way.

The Junior League of Dallas granted the funds which enabled us to proceed with plans to publish a Sesquicentennial manual. Endowed with an enduring sense of what is important in the community and a dedicated membership, the League gave unstintingly of their time, their money, and their individual leadership to make a success of this project. We owe special thanks to **Sally Cullum**, JLD Project Director, who was an efficient and stabilizing force throughout numerous "ups and downs"; **Elizabeth "Liz" Schoenvogel**, whose efforts helped secure the grant in the first place and who continued to work for the success of the project; **Katherine Harris**, who gave an unusual amount of time whenever needed; and **Donna Keziah**, an indispensable asset to any endeavor, who gave encouragement and clerical assistance above and beyond the call of duty. **Gay Porter** was the Project Chairman for the **Museum Program for Youth Activities** during the 1984-1985 school year, and was particularly patient and understanding at a time when we were struggling to meet deadlines. The Junior League's interest in the project actually began with the research project in 1982-1983, and without the help of League members **Katherine Ramsey** and **Grace Anne Crank**, the experimental phase of the research would never have been possible.

A book of this nature could not have been written without the professional expertise of experienced teachers who helped create the instructional activities. The elementary lessons were the work of two teachers of gifted students in the **Dallas Independent School District**, **Teresa Parker** and **Teri Muldoon**. They supplied more than their proportionate share of the talent for the design of the research project, the first effort in Dallas to investigate empirically the effects of learning during a museum field study experience. After the conclusion of the research project, Teri Muldoon went on to pursue a career as an artist; Teresa Parker, presently a Specialist in Faculty Development with DISD, continued with the publication phase of the manual. She made many excellent suggestions which we were happy to incorporate in the final copy. The decision to upgrade the material to include seventh grade Texas history units tapped the resources of two innovative teachers, **Mary Gardner**, **Irving Independent School District**, and **Sharline Lavender**, **Richardson Independent School District**. The manual is a better book for their excellent teaching methods, enthusiasm, and downright creativity. **Joe Gonzales**, a Specialist with DISD, read and corrected our only attempt to make the manual bi-lingual, and he has my special thanks for doing this.

The professional design talent of **Liz Conrad** and her sensitivity as an artist brought an esthetic quality to the manual that it would not have had otherwise. Her perceptive interpretation of our Texas heritage comes naturally, for she grew up in the shadow of the Alamo, graduated from Rice Univerisity, and claims the beautiful Church of San José as her home church. Liz once made my day when she said, "You know, I have learned *so much* about Texas history on this project."

Don Zuris, co-director of the reseach project, and his assistant **Paula Kennedy**, were instrumental in designing the "hands-on" section of the project's experimental phase, the most succesful part of the 1982-1983 museum experience.

We are particularly indebted to **Dr. Richard A. Hunt**, Department of Psychology, Southern Methodist University, who guided our efforts to create the design for the experimental/control research project. Dr. Hunt provided unlimited, consistent support, and helped us give meaning to the statistical data collected during that phase of the project.

If it were not for the cooperation of **seventeen classroom teachers** who participated in the experimental study, this manual would still be an unfulfilled dream. Their names are listed later with the abstract of the research, but a mere listing is not enough to express our gratitude to colleagues who were willing to set aside time to prepare for the classroom activities, then carry them out with such enthusiasm.

Dallas Historical Society staff members **Peggy Riddle** and **Mary Helen Livingston** are part of one of the finest professional staffs ever assembled. Peggy Riddle, DHS Director of Research and Public Programs, not only worked closely with Liz Conrad to exercise quality control, but saved me from grievous errors with her expert knowledge and thoughtful suggestions. Her editorial corrections were invariably constructive and valuable. Mary Helen Livingston, DHS Curator of Education, made many excellent suggestions regarding use of the material in the building which greatly improved the final result.

And finally, we are indebted to historians **Jim B. Pearson**, **Ben Proctor**, and **William B. Conroy**, authors of the state adopted history textbook **TEXAS: THE LAND AND ITS PEOPLE** (Hendrick-Long Publishing Company, 1978), whose warm, human approach to Texas history helped set the parameters for our interpretation of the art and symbolism in the Hall of State.

Jessamine Younger
Project Director

Research Project Report—1982-1983
Abstract

Do children learn on field trips? What is the justification for budgeting thousands of dollars to arrange visits to cultural institutions such as museums, science centers, and zoos? How do teachers perceive the field trip experience?

The research project titled **A GATHERING OF SYMBOLS: Texas History in the Hall of State**, was a museum-school collaboration to investigate empirically the effects of learning during a museum field study experience. The project began in June 1982, and was concluded in May 1983. It required the cooperative efforts of four museum-related organizations, one major university, four independent school districts in Dallas County, and six elementary schools in those districts. The sample was made up of 415 fifth grade students from varied socio-economic and ethnic backgrounds.

The statistical results confirmed the theoretical issues of the investigation. It was found that children learn to a significant degree during a museum field study experience when it is planned as an integral part of a curriculum unit; they remember a significant amount of what they learn; and the experience engenders increased enthusiasm and understanding.

The implications of the investigation were wide-ranging and underscored the important role museums play in enhancing the quality of education in our communities. Knowing that learning occurs to a significant degree as a result of a well-planned museum field trip places the allocation of funds by both school boards and museum boards in an entirely different perspective. The results indicate a clear challenge to museum and school administrators to collaborate on educational projects which utilize the remarkable resources available to both groups.

School personnel who participated in the investigation were:
DALLAS INDEPENDENT SCHOOL DISTRICT: **Dr. William Marks**, Director, Social Studies; **Mrs. Brenda Gilliland**, Principal, Lipscomb Elementary School; **Cassandra Justice** and **Coker Douglas**, teachers; **Dr. Torance Vandygriff**, Principal, Preston Hollow Elementary School; **Bertha Stout** and **Charles Nease**, teachers; **Dr. Janet Skinner**, Principal, Daniel Webster Elementary School; **Lorraine Thomason**, reading specialist; **Janie Chavarria** and **Dorothy Jackson**, teachers.
GRAND PRAIRIE INDEPENDENT SCHOOL DISTRICT: **Mr. Don Collins**, Director, Elementary Education; **Mr. Bice Britt**, Principal, Bonham Elementary School; **Jack Scott**, **Barbara Corcoran** and **Alex Grant**, teachers.
HIGHLAND PARK INDEPENDENT SCHOOL DISTRICT: **Dr. E.A. Sigler, Jr.**, Assistant Superintendent, Instruction; **Dr. Rodney Pirtle**, Principal, University Park Elementary School; **Roberta Bracken**, **Sally Gordon**, **Dolly Crossley** and **Linda McGrede**, teachers.
RICHARDSON INDEPENDENT SCHOOL DISTRICT: **Karen Wiggins**, Consultant, Social Studies and Foreign Languages; **Mrs. Jane Olson**, Principal, Richland Elementary School; **Virginia Tanaka**, **Wanda Crow** and **Mica Sleeper**, teachers.

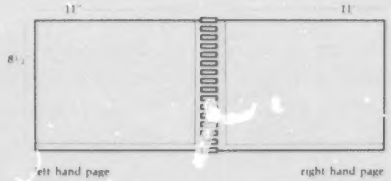
Methodology

Authors who theorize about how learning should occur in a museum usually write from the perspective of an adult who enjoys wandering alone through a museum in studious contemplation of the objects on display. Undoubtedly, this type of individualized, spontaneous learning behavior is the ultimate goal of most museum educators and teachers, but I shudder to think of several bus loads of seventh grade students disembarking at the doors of the Hall of State with the expectation that they will behave in this way.

The strong point for school tours in a museum is to provide some type of goal-directed behavior. Teachers often perceive a field trip as a fact-finding mission and this manual provides numerous opportunities for data-gathering. Yet, we are well aware of the risk we take in doing this. Merely duplicating numerous 'find-it' sheets and handing them out to students without any attempt to interpret what they are seeing and experiencing, does a real disservice to the students, to the museum, and to the subject of Texas history as well. Unless we provide a museum experience that allows each visitor to be moved in a special way by something he or she sees, then we have failed to offer the learning environment and incentives that make museum experiences fundamentally different from those provided by schools. In order to give teachers the background information needed to achieve depth and balance in the Hall of State experience, we included an interpretive narrative which explains the murals and other permanent features within the context of Texas history curriculum. Teachers who take advantage of the opportunity to use both methods, interpretation followed by data-gathering, will promote the type of learning that is the *special province of museums, where objects and ideas are interwoven in an open process of communication that blends study and exploration, seeing and thinking.*

DIRECTIONS

The student activity pages in this book are designed for easy copying on 8½ x 11" sheets. Prepare a master copy by photocopying the book page first, then duplicating or mimeographing the required number of student copies. Make certain that the book page is positioned on the glass plate of the photocopier as illustrated below.



Some of the activities are designed to fit on a half page, 5½ x 8½". Duplicate the half pages "two up" on an 8½ x 11" sheet.

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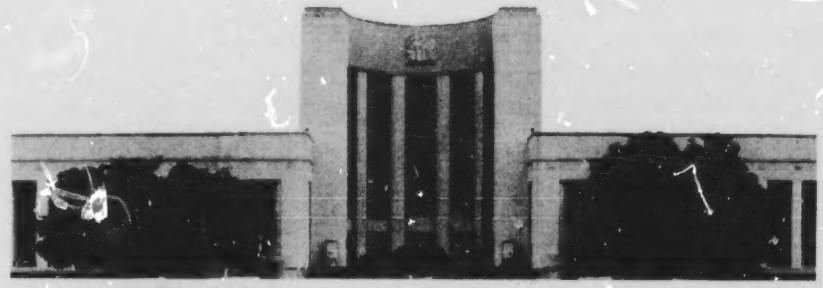
HALL OF STATE: Symbol of History

. . . I found myself evolving a special style for Texas, which grew directly out of my material. Eugene Savage

There is a magic place in Dallas, a magnificent building where all the dreams of Texas history hold a rendezvous. The story of that remarkable place, the Hall of State, began in 1935 as the people of Texas searched for appropriate ways to commemorate the 1936 Centennial. Authorization for the building came when members of the 44th Legislature created a nine-member commission to be jointly responsible with the State Board of Control for the execution of various Centennial projects. Among these projects was a memorial shrine to be erected at the Centennial Exposition in Dallas, Texas, at a cost of $1,200,000. It was to be, the lawmakers clearly indicated, a structure *dedicated to the four centuries of Texas history, heroism, and achievement under the flags of six nations, enduring and inspiring in its patriotic symbolism*. Not until this authorization passed the Legislature was it possible to commission the artists and eleven architects whose efforts created a building so unique in its symbolic presentation of Texas history, that today it continues to project a sense of fierce and reverent pride in the epic events that created first a republic, then a state.

In an incredibly short space of time, a tremendous outpouring of effort was underway. Everyone fell under the spell of being involved in a momentous occasion. Within five months, for example, Eugene Savage, renowned artist and Professor of Painting at Yale University, planned and executed the two huge murals (each measuring 30′ x 80′) in the Great Hall of Six Flags. He was assisted by two native Texans, Reveau Bassett and James Buchanan Winn, Jr., and student artists Lonnie Lyon and William Smith. When *Dallas Times Herald* art critic John William Rogers asked Savage about the record time in a 1936 interview, the artist smiled and replied, *Perhaps if I had not taken five years on a previous commission, I would never have been able to do this one in five months. As it was, I plunged in intensively . . . .One of the most stimulating parts of the work was that I found myself evolving a special style for Texas, which grew directly out of my material.*

Upon completion of the Hall of State in 1936, the state leased the building to the City of Dallas with the mandate that it be operated as a shrine and memorial to Texas pioneers. At the city's request, on October 12, 1938, the Dallas Historical Society took custody and assumed responsibility for operating it as a Museum of History and as a Historical Research Center. Today there



are over 2,000,000 items in the archives alone, not including the museum's objects, and over 7,200 books on Texana in its library. Yet it is the building itself that gives casual visitors and tour groups information about the state's history. Through details of decoration and architecture, the structure mirrors not only the political evolution of a Spanish province that became a State of the Union, but the amazing variety of natural resources—plant, animal, and mineral—which have made that development possible.

Plato said, *Those having torches will pass them on to others*. The explanation on the following pages is intended to assist teachers in particular, but other museum visitors as well, in their interpretation of the building. Use it as a guide to the important permanent features of decoration and architecture in the Hall of State, remembering that . . . *Texas history is as boundless as the human imagination, and her citizens are men and women everywhere who love the courage, the freedom, and the romance that Texas has come to symbolize in the eyes of the world.*

Portico

There is no better place to begin a description of the Hall of State than at the Portico Tejas, the central niche which forms the entrance. Pilasters of Texas limestone rise seventy-six feet to frame the bronze double doorways leading into the building. Immediately above the central doorway, standing against a

field of blue mosaic tile, is an imposing statue of an Indian, *The Tejas Warrior*. Allie Victoria Tennant, a Dallas sculptor, designed and executed the eleven foot tall figure in bronze gilded with gold leaf.

As visitors mount the steps to the entrance, they see a figure in which the line of the left leg sweeps eloquently along into the left arm, carrying the eye upward. The right leg begins a line that traces through the body and ends in the head, giving balance, yet it, too, carries the eye upward. The position of the bow overhead frames the area in which the warrior stands, and keeps it from becoming an indefinite thing lost in space. Miss Tennant deliberately stylized the details of head-dress, face, and costume. By so doing, not only did she symbolize the great diversity among the various tribal groups within Texas, but brilliantly fulfilled the architectural feeling of the building.

In the frieze high above the statue of *The Tejas Warrior* is *The Symbolic Seal of Texas*, designed by Donald Barthelme and carved in relief by Harry Lee Gibson. The female figure, representing the State of Texas, kneels behind a symbolic state flag. She holds aloft a glowing torch which represents the fiery spirit of Texas patriotism. In the lower right corner, the owl of wisdom holds the key to progress and prosperity. In the background are the branches of the state tree, the pecan.

The five double doors of heavy bronze that grace the entrance of Portico Tejas are also rich in symbolism. Stylized figures representing industry and agriculture have been worked into the ornamental designs, and sharp eyes will find cotton bolls, wheat sheafs, pine cones, saw blades, oil rigs, lariats, cattle, and cow ponies.

Hall of Heroes

The Portico doors open into a great semi-circular hall which contains six bronze statues cast in heroic size of statesmen and soldiers who helped create the Texas Republic. Their selection was made by historians throughout the state who were asked to name the half dozen men who, in their opinion, could be singled out more than any others for their services in the early days. The six named most often were Austin, Houston, Lamar, Fannin, Rusk, and Travis. Sixty-five year old Pompeo Coppini, a sculptor who was well known for many other public monuments in Texas, was commissioned by the State Board of Control to create the six imposing statues.

Coppini's perceptive vision portrays each man in a characteristic stance or at a decisive moment in his life, when his strength of character and devotion to cause was most evident. At one end of the Hall of Heroes Travis stands with sword in hand at the very moment, so legend tells us, when he drew a line in the Alamo courtyard with the point of his sword and challenged the defenders there with the fiery statement, *Those who wish to stay and die like patriots, cross over to me; those who don't, cross over the wall.* At the other end of the hall, Fannin, who died in the massacre at Goliad, is portrayed at the moment when he supposedly made his famous last three requests, none of which were honored by the opposing side. The other statues are placed at intervals between them. Caught up in events that would change the course of history, these six men, along with many others, were great in the deeds and traits that free men cherish. Yet to stand before each one and remember something of his life, is to know that each was all too human, struggling to carry out his own dreams and aspirations, just as all men and women do.

Great Hall of Six Flags

Gold Medallion

From the Hall of Heroes, visitors are drawn into the splendid expanse of the Great Hall of Six Flags by an impressive gold medallion twelve feet in diameter which fills the far wall. Joseph E. Renier, Yale artist and faculty member, created the design for this immense bas relief and finished it in three shades of burnished gold. Renier was a first generation American born to Belgian parents. He studied many years in Europe, graduating from the American Academy in Rome before returning to America.

The center portion of the medallion is a five-pointed star, the perpetual emblem of Texas. Bathed in a flood of rays from the star are six symbolic female figures which unfold the history of Texas under the sovereignty of six nations. At upper left is the Union, an energetic figure, holding the seal of the United States of America. At upper right, Texas, in traditional frontier costume, gazes proudly at the seal of the Republic of Texas. A stately and dignified Confederacy at center left holds a garland of flowers with the seal of the Confederate states by her side. At center right, the artist used a Mayan motif for the figure representing Mexico whose shield reveals her country as sovereign of Texas in the nineteenth century. At lower left, France wearing eighteenth century costume, looks down at her shield with its three fleurs-de-lis of the Bourbon kings. In traditional costume at lower right, Spain holds the seal emblazoned with the arms of Castile and Leon, the two kingdoms whose united effort turned back the Moors in 1492 and financed the voyage of Christopher Columbus in that same year.

Ceiling

The underlying harmony which pervades the Great Hall is due, in part, to the fact that the three artists comissioned to execute designs in the room were all members of the art faculty at Yale University. This close tie allowed them to work together to achieve a sense of unity in color and design, yet each retained individuality in his contribution. Renier created the gold medallion while working from a scale model in Savage's New York studio. George Davidson, who was an instructor of Landscape Painting at Yale, created the hand-stenciled ceiling. He deliberately included elements of color and line which enhance both the mural and the seal. Running down the length of the ceiling are two broad bands of pinkish-red leading the viewer's eye toward the gold medallion; the designs that run crosswise along the beams pick up the same colors used in the murals, subtly carrying the feeling of their color across the room, binding the two together.

Two of the ceiling's four designs are stylized animals typical of the Southwest—a roadrunner with a snake in its bill and an armadillo. The other two are abstractions, one representing the land and the other the sea, in which the artist used color alone to help viewers interpret their meaning. In one we see the green of the mountains and the brown of the soil; in the other, the blue of the waves lapping against the tawny sands of the beach. The general feeling of the ceiling's design suggests motifs and colorings that are often found in Aztec design.

Floor

To the sides of the cathedral-like Great Hall are towering reeded columns of fossilized shellstone which frame Eugene Savage's sweeping murals. Two long silvery white bands of San Saba stone inlaid into the verde antique marble of the floor run down the entire length of the room. The white bands in the floor echo the colorful bands in Davidson's ceiling design, leading the eye to the magnificent gold medallion. Lending a touch of warmth and humor to the room are mosaic tile designs of various Texas animals, featuring some of the varied wildlife that greeted the early settlers. The designs include an armadillo, horned frog, rattlesnake, roadrunner, fish, jack rabbit, alligator, eagle, javalina (wild hog), and wild turkey.

Texas of History

1. Cabeza de Vaca
2. La Salle
3. Alonso de Leon
4. Coronado
5. De Soto
6. Poverty
7. Chastity
8. Obedience
9. Santa Anna
10. Sam Houston
11. Deaf Smith
12. Symbolic of the dead of Battle of Goliad
13. Travis
14. Bowie
15. Crockett
16. Bonham
17. The Republic of Texas
18. Holland
19. Belgium
20. USA
21. Great Britain
22. France
23. Fannin at Concepción
24. Milam at San Antonio
25. Liberty
26. Equality
27. Fraternity
28. James Long
29. "Republican Army of the North" Gutiérrez-Magee Expedition at La Bahía
30. Bean
31. Nolan
32. S. Austin
33. First of Old Three Hundred
34. S. Austin

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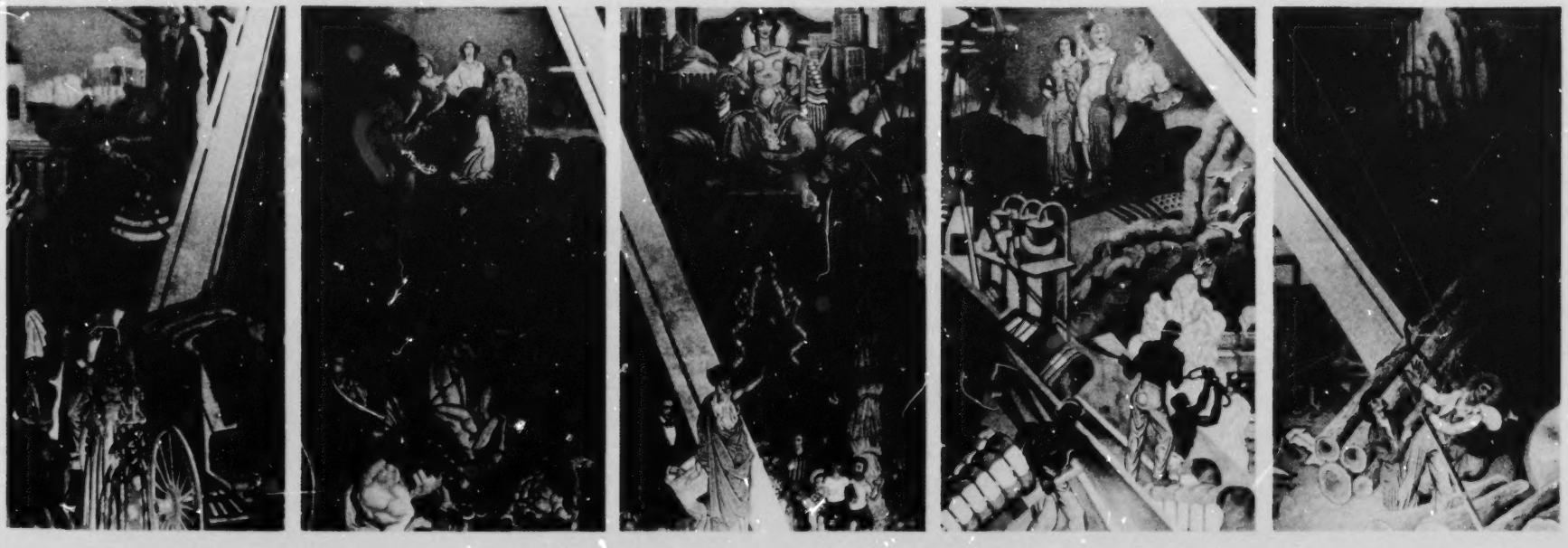
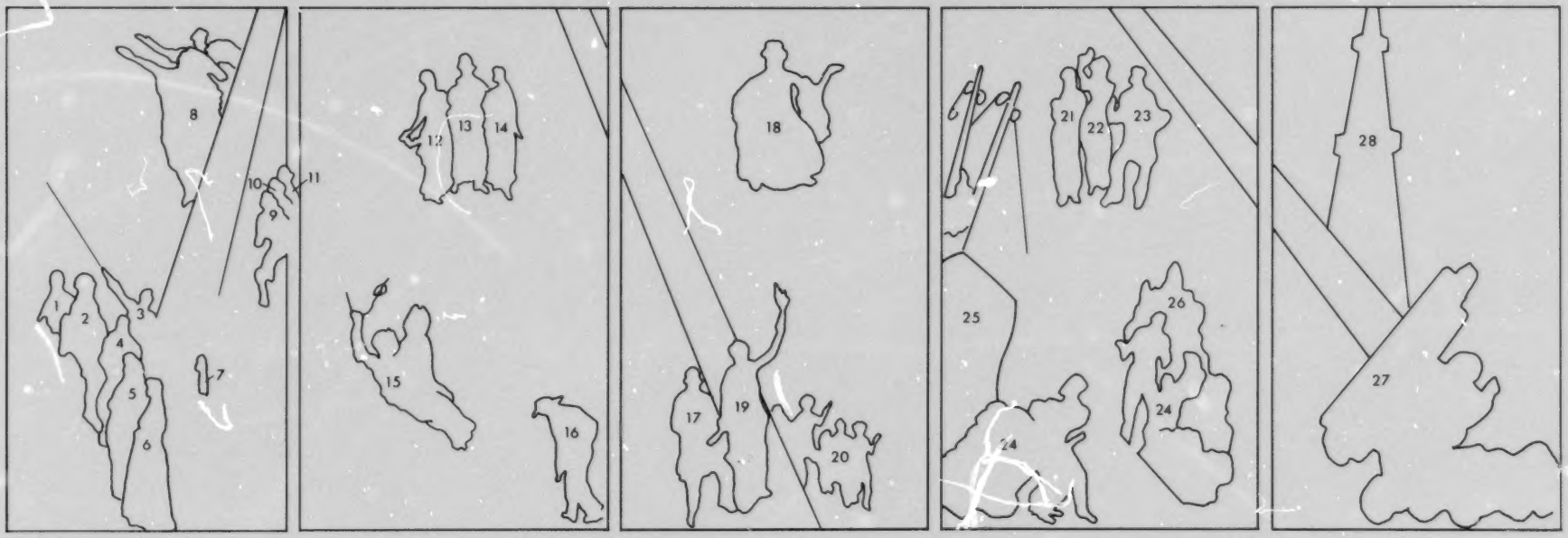




The State of Texas

1. Anson Jones
2. Jane Long
3. J. Pinkney Henderson
4. Ashbel Smith
5. Suzanna Dickenson
6. Rebecca Fisher
7. Señora Alvarez
8. Tribute to the Indians
9. Hood
10. Johnston
11. Dowling
12. South
13. Columbia
14. North
15. Cowboys
16. Farmer
17. Mirabeau Lamar
18. The State of Texas
19. Education
20. Youth of Texas

21., 22., 23., Tribute to the Arts:
- Music
- Literature
- Science
- Truth
- Plastic Arts

Industrial Development:
24. Cotton
25. Shipping
26. Sulphur mining
27. Lumber
28. Oil

24

25

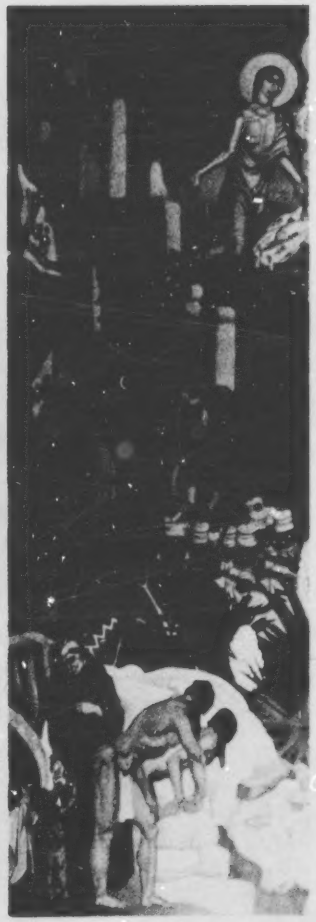
Murals

Texas of History

The mural on the left as one enters the Great Hall of Six Flags represents the principal events in the history of Texas—from the coming of the first Europeans to the founding of the Republic. In a series of dramatic episodes, artist Eugene Savage gathered the threads of the past into two great movements. People of Latin descent enter the painting from the left, while those people of Anglo heritage enter from the right. Both great historic movements converge toward the center panel where the moving story of the Alamo unfolds. Beams of silvery light, representing changes of time, separate the various periods in Texas history. Symbolic figures hover in the sky above historic scenes, effectively mingling abstract ideals with actual events.

The story of Texas in the Great Hall murals begins, as every story should, with an element of adventure. In the top left corner of the mural, we see a magnificent Spanish galleon sailing toward the New World on a voyage of discovery. It carried a large crew, one of whom was destined to bring the story of Texas into historic time with the journal he kept of his experiences. Cabeza de Vaca's shipwreck on the Texas coast in 1528 and his capture by Indians was the beginning of a long eight-year saga. In the lower left corner of the mural, we see him cowering in fear as he is led away. Over four centuries later, almost within shouting distance of that same shoreline, another voyage of discovery would be monitored for the entire world from Texas—a voyage to the moon. That, too, is a part of Texas history, but our story begins in the sixteenth century when distance was still merely a linear measurement. Step by step, league by league, Cabeza de Vaca, Esteban (a black Moorish slave), and two other Spaniards who survived, traversed the grassy plains and arid lands of Texas and the Southwest as slaves of the Indian tribe that captured them. They eventually escaped and made their way to Mexico City in 1536; there they told of their adventures. One of their stories caught the attention of the Viceroy of New Spain and whetted his appetite for new treasure. A mounted expeditionary force to search for the fabulous *Seven Cities of Cibola* was soon underway.

In the painting we see Coronado and De Soto prancing across the canvas, perhaps at the head of the expeditions they led. Their efforts were part of Spain's tremendous outpouring of religious and political zeal during *El Siglo del Oro*, the Golden Century of Spain's history when its power, wealth, and influence was at its height. In the years that followed, Church and State joined hands in Catholic Spain to hold the extensive lands they claimed in the new world. As Spain's power slowly declined over the next two centuries, the Kingdom of France challenged their empire. The two nations vied continually to claim and control strategic areas. In an effort to extend France's claim beyond the Mississippi River, the Marquis de la Salle established an ill-fated colony in 1685

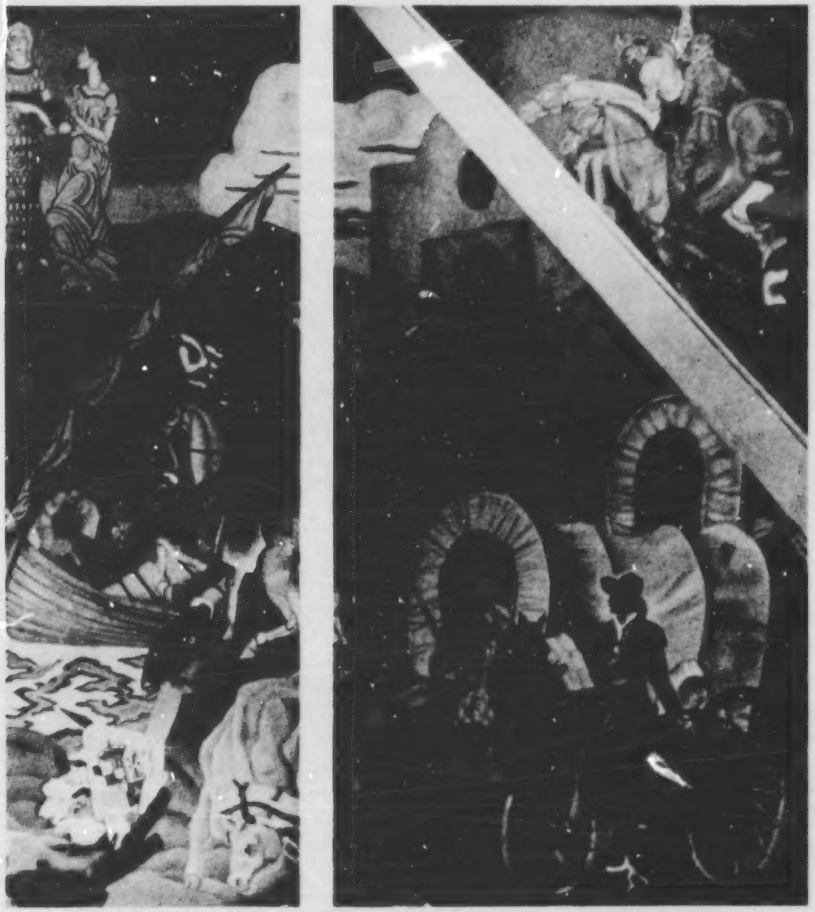


in what is now Texas. It was doomed to almost total massacre. We see la Salle, near the top of the mural, planting the Fleur-de-lis of France on Texas soil.

Spain's colonization policy was by far the most successful. In the mural's next great interspace of time, Franciscan friars are shown with Native American Indians against the background of a mission settlement. The artist gave prominent placement above this scene to the three symbolic figures representing the Franciscan vows of poverty, chastity, and obedience. Savage believed that had the priests not been sworn to these three vows, they would never have accomplished what they did.

The purpose of a mission settlement was threefold: to convert the Indians to Christianity; to teach them the ways of Spanish civilization; and to hold the

land for Spain. The friars taught the Indians their religion, language, customs, how to plant and harvest crops, and a variety of skills and crafts. Since the missions were agencies of the state as well as of the church, Spanish law was carried to the frontier and became a permanent part of subsequent civil law in both Mexico and the Southwestern part of the United States. Toward the end of the 18th Century, Spain pulled its line of settlements south toward Mexico, and she fortified only the mission settlements in San Antonio, El Paso, and Goliad as frontier outposts of Spanish authority. The stamp of Spanish culture was so strong, however, that it remains to this day in Texas and the Southwest.



Entering the mural from the far right are people of Anglo-American descent whose courage and determination to remain as settlers in Texas would eventually change the course of history. In the small interspace of time at the top right hand corner of the mural, artist Eugene Savage introduced a composition of three figures which symbolically depicts two basic elements on the Texas frontier. Standing in the forefront is the young Stephen F. Austin holding in his hand the empresario contract that had been granted by the Spanish government to his father, Moses Austin. His decision to continue after his father's death and fulfill the terms of the contract brought a remarkable talent for diplomacy and cooperation to the leadership of the Anglo community on the Texas frontier. Under the terms of the grant, he had agreed to bring in only good, law-abiding people who would become loyal Spanish citizens. After Mexico won its independence from Spain, Austin continued to insist on working within the laws of the new Mexican government. His friendly personality and experience in law and business made him the ideal colonizer.

Behind him are two horsemen, perhaps filibusters Philip Nolan and Ellis P. Bean, who crossed illegally into Texas to hunt wild mustangs. Their steeds are full of the furious energy that characterized that fierce breed of pioneers who called themselves the 'ring-tailed roarers.' Claiming to be 'half-horse' and 'half-alligator,' they represent a second element on the frontier—the rough, reckless energy of adventurers and fortune-hunters who continually sought ways of 'proving' themselves. Despite their penchant for settling personal differences with fists and guns, they were extremely patriotic supporters of the United States and its basic freedoms. Under the pressure of growing conflict with the Mexican government, the two elements blended together to become the cutting edge for the new American frontier.

The next great interspace of time is packed with staccato-like scenes that require the eye to move quickly from one episode to another which reminds us of the people and events that led to the final decision of Texans to declare independence. From the top segment of the mural, the eye drops naturally to the mission bells of La Bahía and a band of armed men emerging from the old Spanish fortress at Goliad. The year is 1812, and the men were members of the Republican Army of the North. This army was composed of Anglo-Americans who took part in the revolt against Spanish authority led by Father Hidalgo, the great Mexican nationalist. They were recruited by Bernard Gutiérrez de Lara, a Mexican patriot, who came to the United States and joined forces with Lieutenant Augustus Magee, a fiery supporter of republicanism and a former honor graduate of West Point. After capturing the fortress at Goliad, the men wintered behind its strong walls; then they marched out in 1813 to defeat the Royal Spanish Army at San Antonio. The trampled Spanish flag in the mural tells the story of this victory, but the Hidalgo revolt failed. A year later a Spanish army re-entered San Antonio; laid waste to the town; and drove out both the Anglo-Americans and the Mexican liberals who had been involved. The bloody outcome of the Gutiérrez-Magee Expedition is symbolized by that most distressing of all symbols of death, a vulture.

The eye moves immediately to a commanding figure on a rearing, dapple-gray horse. The man is Dr. James P. Long, a filibuster, who was outraged over the 1819 Boundary Treaty between Spain and the United States which left a large area of land between the Sabine and Mississippi Rivers in question. Long tried twice, once in 1819 and again in 1820, to organize another army to invade Texas, but his efforts ended in failure. A Spanish army forced him to surrender in 1820, and he was taken to Mexico City. While free on parole, he was shot supposedly by accident.

In an attempt to halt armed invasion of its American territory, Spain decided to renew an old colonization policy that had worked well. They opened the borders which allowed Anglo-Americans to settle in Texas on the condition that they become Spanish citizens and swear loyalty to Spain. Moses Austin's request for an empresario grant coincided with this new policy. Now began the 'peaceful' invasion of Texas that was destined to succeed even beyond the wildest dreams of the first and most successful colonizer, Stephen F. Austin. We see his buckskin-clad figure on horseback in the mural riding beside a train of pioneer wagons in 1821. These settlers were the first of the 'Old Three Hundred' who settled on land Austin had selected between the Brazos and the Colorado Rivers. Unknown to Austin, Mexico won its independence from Spain in the very same year, 1821, and established itself as a Republic. The new Mexican government adopted a liberal constitution in 1824 and continued the policy of permitting empresarios to bring colonists from the United States.

Through the next few years, more and more Anglos moved to the fertile fields and valleys of Texas. As their numbers increased, and as the young American nation flexed its muscles in its desire for 'manifest destiny,' the Mexican government began to fear that it would lose this border territory. In a move designed to tighten control over the area, Mexico closed the borders of Texas in 1830 to further Anglo-American colonization. It established new rules and regulations and made a show of sending soldiers to the old Spanish garrisons to enforce the new laws. Unfortunately, two former Americans employed by the Mexican government angered both the Mexican and Anglo colonists in Texas by their corrupt administration of the new policies. After their blatant injustices, disturbances erupted in Anahuac in 1832 which were too severe for the Mexican government to ignore. The Mexicans stepped in eventually and settled the matter peacefully, but not before the Texans had sent a call for help to friends in Brazoria. Not having heard about the successful outcome, the Texans living in Brazoria formed a small company of men; loaded three cannons onto a ship; and set out to help their friends in Anahuac.

In the mural we see the little schooner as it sets sail while flying the Flag of the Bloody Sword. The flag is red with white stripes; a raised arm holding a sword or machete is set against a field of blue. The creator of the flag felt that Texans should govern Texas even at the expense of bloodshed. It was a sign of things to come. As the ship tried to slip past Mexican forces at Velasco, it was intercepted and fighting broke out. After a bloody battle, the Texans won and re-captured the town. The Flag of the Bloody Sword would fly once more over Goliad.

Santa Anna won the Presidency of Mexico by leading a revolt in support of the liberal constitution of 1824. Texas colonists supported this constitution because its wording allowed them to circumvent Mexico's anti-slavery laws. It also gave them at least a meager representation in the Mexican legislature. (Texas had one vote, later three, out of twelve.) In their attempt to operate as a state within the Mexican Republic, the Texans sent Austin to Mexico City in 1833 to petition for an independent state constitution. While he was there, Santa Anna seized absolute power. Santa Anna abolished the constitution of 1824; placed a general of the Mexican Army (his brother-in-law, General Cos) in command of the Province of Texas; and sent in additional troops and customs collectors. As the impact of Santa Anna's actions took effect, the colonists began to see themselves as being in the same position as the original thirteen colonies—taxation without representation; soldiers garrisoned in their towns; and a seat of government so far away that it took six weeks by horse to reach it. Undoubtedly, Santa Anna precipitated a chain of events which not only fed the Texans' strong desire for self government, but it quickly led to open rebellion.

The first reaction to Santa Anna's new policies was hasty and ill-considered. In June 1835, William B. Travis led a small group of men, who were angered by the collecting of customs, to the military garrison at Anahuac. They forced the garrison to surrender and released all prisoners. This action alarmed many Mexican citizens of Texas and had the effect of polarizing sentiments for or against independence. The population was divided between those citizens favoring peace and those citizens favoring war. When Stephen F. Austin returned to Texas in September 1835 he advocated complete independence and the die was cast. (Austin had been detained in Mexico City for twenty-eight months; eleven of those months were spent in jail without a hearing or a trial.) Diplomatic as always, Austin recommended that a consultation of citizens meet to determine the course of action Texas should take as a government. Such was the quality of his leadership that it was not until Austin advised breaking with Mexico that the Texans united in their efforts.

The first actual battle of the Texas Revolution took place at Gonzales in October 1835. In late September General Cos sent a force of 150 men to Gonzales to recover an old cannon that had been left behind by the Spanish. Located between 'Spanish' Texas to the west in San Antonio and 'Anglo' Texas to the east in San Felipe, Gonzales had become an important crossroads where Anglo and Mexican Texans met to exchange news and information. In the mural, to the left of the Alamo scene, we see two of the determined group of eighteen men who refused to give up the cannon. They buried it in a peach orchard and sent out a call for reinforcements. By the time the battle occurred, the Texan ranks had swelled to 160 troops. Failing to come to an agreement with the Mexican commander after several hours of negotiations, the Texans decided to attack. On October 2, 1835, they charged the Mexican force head on, waving

a flag that had a drawing of the cannon and the words COME AND TAKE IT printed above and below it. (This flag would be the only one that Texan forces ever carried into battle. In March 1836, thirty-two men from Gonzales answered Travis' appeals for help and rode into the Alamo carrying it with them. The flag was made by Mrs. DeWitt Green from the white silk of her daughter's wedding dress.) Totally surprised, the Mexican troops were completely routed. The Texas Revolution had begun.

After the Battle of Gonzales, detachments of the volunteer Texas army engaged in a number of successful skirmishes and battles. They captured the Mission Concepción, the old fortress at Goliad (La Bahía), and a number of other sites along the coast. One engagement of great importance to Texas history occurred in December 1835, when Ben Milam led a group of about 200 men into 'Old Bexar' (San Antonio) to recapture it from the Mexicans. After four or five days of house-to-house fighting, General Cos surrendered rather than face total defeat. Ben Milam was the only Texan killed in this action, but the crumbling old mission fortress, the Alamo, was now in Texans' hands.

The magnificent rendering of the Alamo scene by artist Eugene Savage has central placement in the Hall of State mural just as it has in the hearts of all Texans. Every other event in the 400-year span of history covered by the mural, even the heart-breaking massacre at Goliad and the winning of independence at San Jacinto, are placed in other parts of the painting. Mr. Savage chose to depict the dramatic story that occurred toward evening on March 3, 1836. Travis mustered his men in the mission's courtyard to tell them the news that he had known since morning. Bonham returned from Goliad with the message that Fannin could not send reinforcements. In his book, **Thirteen Days to Glory**, Lon Tinkle attributes the following words to Travis, *Our fate is sealed. Within a very few days—perhaps a very few hours—we must all be in eternity. This is our destiny and we cannot avoid it. This is our certain doom. All that remains is to die in the fort and fight to the last moment . . . we must sell our lives as dearly as possible.* Travis then drew the sword he always carried and traced a line over the ground . . . . *I now want every man who is determined to stay here and die with me to come across this line. Who will be the first? . . . .* Another interpretation of this challenge is that Travis said, *Those who wish to stay and die like patriots, cross over to me; those who don't cross over the wall.*

The myths that we believe are often stronger than facts which we can prove. The question of whether or not Travis really drew a line hangs on the recollection of the W. P. Zuber family. It was recorded thirty-seven years later by their son who was with the Texas Army at the time it occurred. The story was told by Louis Moses Rose, a Frenchman and veteran of Napoleon's Moscow campaign. Like many other Frenchmen after Waterloo, he had emigrated to New Orleans. There he met Jim Bowie and later followed his good friend to Texas and to the Alamo. Although Rose spoke 'very broken English,' he was fluent in Spanish. He had come to the New World to live. Rose said that when Travis issued his challenge, he was the only man not to step across the line. Counting on his fluent Spanish and the skills that had kept him alive as a soldier in Napolean's Army he gathered up his belongings, scaled the wall, and escaped. up his belongings, scaled the wall, and escaped. Late on the evening of the following day, Rose stumbled, exhausted and gored by thorns and cactus, to the porch of the Zuber family home. They befriended him and believed his story. This famous, oft-repeated story is considered questionable by some historians since it cannot be documented. While most Texans today might accept the lack of historical evidence with their rational minds, in their hearts most Texans would agree with J. Frank Dobie: *It may not be true, but if it isn't, it ought to be . . . Nobody forgets the line. It is drawn too deep and straight.* Dobie wrote that those men who stayed to defend the Alamo made the decision between life and immortality.

The 187 men in the Alamo held out from February 23 to March 6, 1836, when the walls were stormed, and the defenders slain. They died without knowing that Texas had declared independence on March 2, 1836. Their heroic action had given the small group of delegates who gathered at Washington-on-the-Brazos enough time to function as a unified government. Only non-combatants were allowed to leave the Alamo, for Santa Anna wanted the news of what had happened to demoralize the Texas Army and strike fear into the hearts of the surrounding populace. Mrs. Suzanna Dickenson, who with her baby

daughter had followed her husband Almeron Dickenson into the old fortress, led the survivors back toward her home at Gonzales. On March 11, Erastus 'Deaf' Smith, Houston's most trusted scout, found the sad little group of women and children walking slowly along the road. It was from them that Houston learned what had happened at the Alamo.

The artist's careful preparation of the scene is evidenced in his comment about the Alamo panel. *If you will remember your history, you will recall that on the Sunday after the massacre at the Alamo, oil was poured upon the dead bodies and they were burned. The heavy pall of smoke that rises in the picture grew out of this. Poised above it you can see a figure which represents the Republic of Texas, rising out of the ashes of these men.* The last word on this event belongs to Lon Tinkle. In the Epilogue of his book, Tinkle wrote, *In the late afternoon sky the flames rose and disappeared. The wind was rising. The Alamo that began in defeat ended in resurrection.*

News of the Alamo disaster spread panic among the settlements just as Santa Anna had planned. Those settlers, who were directly in the path of the Mexican Army, hastily piled their belongings into wagons and left. On Houston's orders, the little town of Gonzales, whose citizens had given so much, was evacuated and burned to the ground. Nothing was left that would benefit Santa Anna's army. A courier was dispatched to La Bahia, the fortified mission at Goliad, where Col. James W. Fannin was in command of the main body of the Texas Army. Houston informed Fannin of the outcome at the Alamo. He ordered Fannin to destroy the mission after saving all the cannons and to return to Victoria where Houston hoped to combine the two forces into one large army. Fannin's six-day delay in carrying out these orders gave Santa Anna a second victory. Struggling too late to outdistance the Mexican Army, the Texans were caught in an indefensible position on an open prairie. Hoping to save his men and to get help for the wounded, Fannin surrendered. The men were marched back to the old mission fortress at Goliad where they were imprisoned for one week. There the Mexican general waited for orders from Santa Anna on what to do with the captives. Fannin asked that his men be treated as prisoners of war, but Santa Anna had other plans. Once again Santa Anna wanted an example made of the hated Anglo-Americans and of the liberal Mexicans who had sided with them to defy him. He did indeed provide an example, but not the one he intended.

On the far right side of the mural, we look again at the mission bells of La Bahia that once would have been pealing out the joyous remembrance of Palm Sunday in Jerusalem. They, however, were hanging silent on Palm Sunday, March 27, 1836, as the doors of the mission were thrown open, and the first group of Texans emerged. They were halted about one mile from the mission and massacred in a brutal slaughter with guns, swords, and machetes. Not everyone was slain. A few of the Texans guessed what was about to happen and ran as soon as the firing started. Some of these men escaped. Others in the mission were too wounded to march out with their comrades, and they were saved by Señora Francisca Alvarez, the 'Angel of Goliad,' who hid some of them from the Mexican officers.

When the news of this terrible event spread, the effect was to galvanize Texas into a mighty resistance. Instead of the abject surrender that Santa Anna wanted, Texans hardened their resolve to stand and fight. *Remember the Alamo! Remember Goliad!* became the Texans' battle cry. Hovering high above in this section of the mural are three figures symbolizing the guiding ideals of democracy and justice everywhere: Liberty, Equality, and Fraternity.

There remains one last episode for the viewer to consider in the span of time covered by the mural *Texas of History*. The historic surrender of General Santa Anna to General Sam Houston is above and to the left of the Alamo panel which is the portion of the mural devoted to Texas' Latin heritage. The details of Santa Anna's capture at the Battle of San Jacinto, on April 21, 1836, spread like wildfire through Texas and were accepted as absolute fact. It was not until 1892 that Sion Bostick, one of the three Texas privates who captured Santa Anna, wrote down the details as he remembered them. Bostick recalled that Santa Anna was 'very dark,' of medium build, weighing about 145 pounds, and was alone at the time of the capture. He was dressed in a rather soiled Mex-

ican private's uniform which included a Mexican soldier's hat and black boots that came above the ankle. The Texan's illustrious prisoner (identified only after captured Mexican troops bowed as he passed, calling out *El Presidente! El Presidente!*) was led to General Houston, who was lying wounded under an oak tree. With the aid of an interpreter, Santa Anna announced, *I am General Antonio Lopez de Santa Anna and a prisoner-of-war at your disposition.* After a significant pause he added, *You have conquered the Napoleon of the West.* He then produced a letter proving his identity. About Santa Anna's capture Bostick wrote, *We did not think at the time of capture of him being Santa Anna. If so, he would never have been taken into the presence of General Houston.* What Bostick implied in this statement probably was true. Santa Anna's disguise saved his life. Without Houston's guarantee of safety, Santa Anna's execution would have been carried out on the spot. Before Houston dismissed Santa Anna, he asked that he write a letter to General Filisola, who was at a head of a Mexican force about 50 miles away, ordering him to withdraw his troops from Texas. Houston sent this letter to Filisola by his scout, 'Deaf' Smith, who is shown in the mural kneeling beside Houston holding his hand to his ear. With Santa Anna's capture and Filisola's withdrawal, Texas had at last won its independence.

Near the center of the mural, the group of symbolic figures above and to the right of this scene represent the five nations who recognized Texas as an independent Republic. They were the United States of America, Great Britain, France, Holland, and Belgium.

The State of Texas

The second mural to the right as one enters the Great Hall of Six Flags is *The State of Texas* in which artist Eugene Savage confined himself almost entirely to the economic development of the state. He introduced one last important historical scene, however, at the far left where we see the annexation ceremony in which the flag of the Texas Republic is lowered, while the Stars and Stripes of the United States of America is raised. Texas was a Republic for a little less than ten years between 1836 and 1845. Annexation to the United States became a topic of political, diplomatic, and international concern during that time. Many people were involved in the effort, among them Sam Houston (not shown in the mural) who unerringly assessed the political situation and knew exactly how to manipulate events in order to accomplish his dream of joining Texas to the Union. In the painting we see J. Pinckney Henderson, the first Governor of Texas, raising the United States flag; Ashbel Smith, Foreign Secretary of the Republic of Texas, who played an important role in making annexation a reality; and Anson Jones, the last President of the Texas Republic and Architect of Annexation, who submitted the proposition of annexation to the Texas Congress. With the exception of one vote, it was accepted unanimously. On December 29, 1845, Texas was admitted to the Union as the 28th state. Texas is the only state to fight separately for its independence and the only state to be an independent republic before it was admitted to the Union.

With the exception of the pioneer women in the wagon train on the opposite mural, the four women we see in the annexation scene are the only historical women the artist chose to portray. Tremendous symbolic significance is given to them. Their heroism in overcoming unbelievable hardships and their courage in the face of danger and despair stand forever as a symbol of the part played by thousands of women on the Texas frontier. In the mural we see Jane Long, Mother of Texas, holding the flag of the Texas Republic. Mrs. Long came to

Texas first in 1820 with her husband, Dr. James P. Long. She gave birth to her second daughter, the first Anglo child born in Texas, during one of the worst storms of the year, while she waited at Bolivar Point on Galveston Bay for her husband's return. Mrs. Long lived to a very old age and saw the realization of her husband's dream of independence and statehood for Texas. Near the center of the annexation scene we see Suzanna Dickenson, survivor of the Alamo, who led the other survivors toward safety, despite having been wounded in the calf of her right leg by a stray bullet. In the carriage is Señora Francisca Alvarez, Angel of Goliad, who saved many of the sick and wounded imprisoned in La Bahia by hiding them from Mexican officers. The fourth woman in this scene is Rebecca Fisher, who emigrated to Texas in 1837 as a six year old child with her family. She was widely respected for her interest in the state's educational, political, and religious welfare.

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Texas has not been without cattle since 1690, when the Spanish brought them for the first mission. These animals flourished during the long years of Spanish rule. In the turmoil following the war for Texas independence, many ranch owners of Spanish and Mexican descent returned to Mexico. The cattle, which they left behind, not only lived but multiplied, and they could be found running wild all along the Texas frontier. When land-hungry Anglo American settlers poured into the state after independence, they brought their own cattle with them. In time the natural cross-breeding that occurred resulted in the famous Texas Longhorn, the toughest breed of cattle that ever lived. By the end of the Civil War, the grasslands of South Texas were covered with thousands of Longhorns roaming wild, just at a time when the growing cities of the Northeast and Middle West needed meat. In Texas these cattle were worth about $4.00 each, but if some way could be found to get them to northern markets, then they would be worth about $40.00 each. The law of supply and demand initiated one of the most unique periods in Texas history, one that was destined to last only about 10 or 12 years, but it bound the state forever to the mythology of the cowboy.

Cattle drives similar to the one shown in the mural, emerging out of the dust of the trail and snaking its way upward across the canvas, started northward in 1866. In the early drives, rations were carried in saddle bags or on packhorses; one or two blankets tied behind the saddle sufficed for bedding. Drives to northern markets began in the spring and continued through the summer. Daily travel distances were gauged by grass and water; the object was to fatten the cattle en route. Dependable lead steers were often used at the front of the herd, and many of these were not sold at the end of the drive but taken home and used time and time again. Each cowboy took two to five horses with him on the drive, often switching horses to give his mount a rest. The Spanish had brought horses as well as cattle to the new world, and most of the cow ponies used on drives were descendants of wild mustangs. Like the cattle, they had adapted and multiplied in their new environment, and they were dependable, smart, and extremely agile.

The arrogant cowboy in the forefront of this scene turns expertly in the saddle, proudly displaying his horsemanship and his skill with the lariat. What we see in this figure is not the reality but the myth of what we want and expect all cowboys to be like—taciturn, strong, self-sufficient, unafraid, prone to violence if attacked, handy with six gun and rope—a man capable of overcoming all difficulties on the trail ahead. Even the lines of the composition itself with its contrapuntal position of the body, the rearing horse, and the raised arm with lariat swinging freely, reflect the maverick spirit and vigorous activity that we have come to associate with the myth. The tedious reality of the cattle drive was more apt to be like that portrayed by the other cowboy in this scene—a man plodding along with head down and body hunched with fatique against the wind, but getting the job done. There is another aspect of this scene

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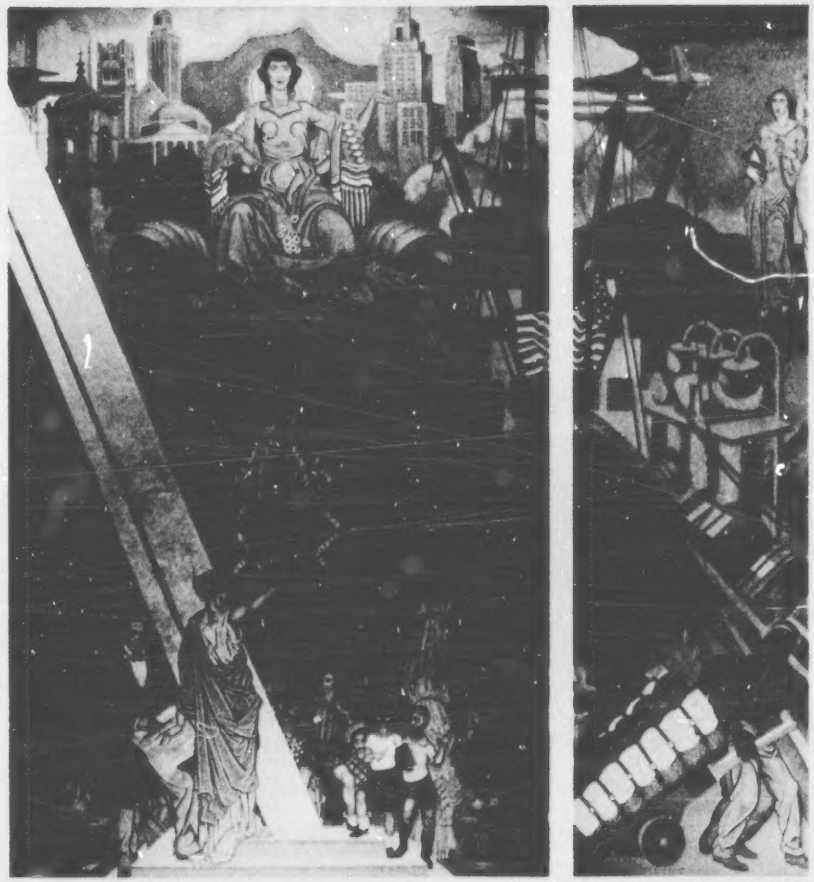
important to the viewer, however. The cowboy plays a unique role that none of the historical characters in either mural have been allowed to play. The others are firmly fixed in their own time period, but the cowboy bridges the gap between his own time and that of the viewer's. Perhaps with a touch of humor, certainly with an understanding of the power of the Texas myth, the artist turned the figure so that it confronts the viewer full face, figuratively 'roping us in' to the mystique, and the charisma of the Texas story.

The era of long cattle drives came to an end as more and more farmers settled on the western plains. Gradually these new pioneers bought up the open range that provided access to grazing and water along the way. The conflicts that developed are symbolized in the mural by the confrontation of cattle and sheep, cowboy and farmer at the edge of a stream. Surely, just out of sight of the viewer, is the invention that finally brought an end to the open range—barbed wire. By 1883 both cattlemen and farmers had used it effectively to 'fence in' the west, but not before a long series of bloody fence-cutting wars prompted stringent legislation. The laws making fence-cutting a felony still stand on Texas books. The railroads that inched across the Texas plains in the 1870's - 1880's, spawning towns and cities in their wake, not only made the drives unnecessary, but ushered in a new technological age.

The great central panel of the mural *State of Texas* speaks to the future as well as to the past. In the scene that underscores the state's belief in her young people, the symbolic figure of education holds high the lamp of learning. Just to the left of this figure, Mirabeau B. Lamar, third President of the Texas Republic and the Father of Texas Education, holds the act he approved in 1839 which provided a public education system in Texas. The plan was based on the only real wealth Texas had at the time—land. It provided that the Texas Republic grant three leagues of land to each county for primary education (the schooling we now think of as Kindergarten through Twelfth Grade). At the same time, fifty leagues of land were set aside to support colleges and universities. Any money derived from the land was to be used for public education. Since land prices were too low to provide revenue, the plan failed at first to produce desirable results, but Lamar's vision was the first positive action toward a public education system for Texas. Oil was discovered later on some of this land which made the state's university system one of the wealthiest in the world. From the top of this scene an abundance of fruits and grains pour forth, providing a border which encompasses our youngest citizens in a healthful, plentiful land. Above it we see a figure representing the State of Texas, symbolically the source of this bounty. At the top of the mural the distinctive outline of three university buildings symbolize higher education in the state: the dome of Dallas Hall at Southern Methodist University, the tower at the University of Texas in Austin, and the main university building at Texas Christian University in Fort Worth.

The busy port scene that we see next in the mural reminds us of the continuing economic impact of the Texas Gulf on the state's economy. Today Houston



has the largest seaport in Texas, and most of the oil produced in the state clears through Port Arthur. The bales of cotton that dock workers are loading on a large ship can only remind us of Galveston, whose port was built by the Texas Republic specifically for the purpose of shipping cotton. Many of Austin's original colonists came to Texas with the idea of establishing large plantations. By the mid-1840's, the fame of Texas cotton had spread from the factories of the East Coast to the textile mills of England. The young Republic now found itself an independent country with no deep water port of its own and in severe financial difficulties. The Texas government desperately needed the revenue produced by customs duties and fees that its growers paid at the port of New Orleans. They turned to a brilliant young man named Gail Borden. (Borden, founder of the Borden Milk Company, is better known for his discovery of how to can milk by condensing it.) With remarkable inventive skill, Borden con-

verted the Galveston harbor into a deep water port. By 1852, Texas ranked eighth among the top ten cotton producing states of the nation, and throughout the 1850's, the lion's share of cotton cleared through Galveston. Cotton was the state's main cash crop until the 1950's, and it is still one of Texas' major crops.

The billowing cloud that seems to boil up around the yellow substance in the open mining car is sulphur, one of the state's extensive mineral resources. The method of removing it from the ground, by using hot water hoses, turns it into a yellow powder as it dries. At the top of this interspace of time, the artist turned his attention to the cultural development of the state with three symbolic figures representing Music, Literature, Science, Truth, and the Plastic Arts.

The last wide beam of silvery light in *The State of Texas* leads the viewer's eye directly to a logging scene in the forests of East Texas, affectionately known as the piney woods. Lumbering, which began in 1820, was one of Texas' earliest industries, and it continues today to be one of the state's major industries. Above this scene another type of forest, one of oil derricks, disappears on the horizon, carrying the viewer into the twentieth century. The gusher of 'black gold' that blew-in at Spindletop in 1901, signalled the beginning of a new century and a new era in world history. Millions of dollars were soon invested in Texas in the production and refining of oil, and today much of the state's wealth is due to its discovery.

In the years following annexation, Texans were caught up in the tensions, hatred, and political unrest over slavery that characterized the pre-Civil War period in the United States. The problems, however, began long before that, as it had in the rest of the country. Slavery was a major issue in Texas from the moment that Austin's colonists brought Negro slaves with them. The newly formed Mexican government was unalterably opposed to slavery, and in formulating its policies, it tried hard to incorporate the enlightened thought of the eighteenth century French Revolution which celebrated the equality of man. Yet it wanted and needed Anglo colonists at the time, believing that they would develop the land, protect it, and extend the power and influence of Mexico. Austin, also, was opposed to slavery, regarding it as a moral evil, and he was fully aware of the Mexican government's attitude. The Anglo-American farmers, who agreed to settle in Mexican Texas, saw the fertile bottom lands of the Brazos and Colorado Rivers as an opportunity to make their fortunes. Using the old argument of economic necessity, they claimed that it would be impossible to till the thousands of acres they had received without a sufficient labor force. Thus, both Austin and the Mexican officials in Coahuila and Texas found themselves collaborating to ensure an institution which they despised in order to make Texas successful economically.

When the news of Houston's victory at San Jacinto reached the United States, thousands of Americans moved west. Most of these settlers did not even own slaves, but nine out of ten people coming at this time were from states in the deep south or the border states. They had lived in areas that permitted slavery to exist legally, and they saw nothing wrong with it. Many deluded themselves into thinking that the Negroes were better off as slaves than they would have been if they were free. During the days of the Republic, plantation owners were few in number, but they were wealthy and very influential. The number of slaves in Texas grew rapidly once the major legal restrictions had been removed.

It seems inconceivable to our generation that the American nation, based so firmly on the enlightened philosophy of western man, tolerated an institution

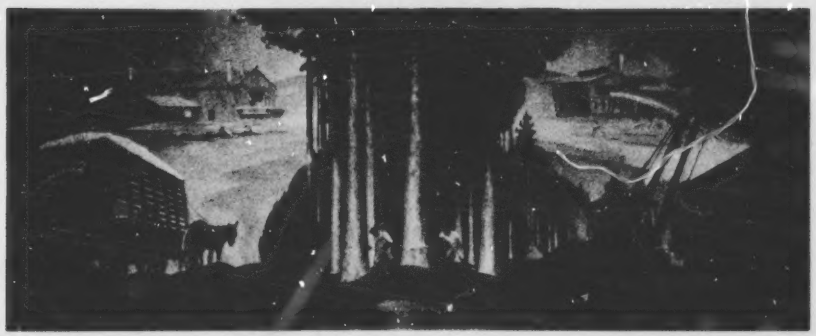
of such damning moral qualities and overwhelming injustice for such a long time. So sensitive was the subject, even as late as the 1930's when the Hall of State was built, that the issue was totally ignored in the permanent features of the building. Historically, it was a sign of the times.

The Civil War period of Texas history is symbolized in the mural just inside the great interspace of time following the annexation scene. A column of gray-clad horsemen flying the Confederate battle flag rides away from the viewer toward the top of the mural. Almost 70,000 Texans served in the Confederate forces, and many of them died on battlefields that were hundreds of miles from their home state. The end of hostilities between the North and South is symbolized by three female figures near the top of the mural. The figures representing the North and South stand on each side of the restored Union, Columbia.

East Texas

The north and south wings of the Hall of State each contain two large rooms which are dedicated to four different geographical regions of Texas. From the bright light of the Hall of Heroes visitors enter a room in the north wing where the dark, rich wood paneling of the East Texas gum tree creates a mood of quietness. The two murals in this room are by Olin Travis, a native Dallas artist, whose assignment was simply to paint 'East Texas of Today, Before and After the Discovery of Oil.'

The first mural suggests the tranquility of the land. In the center, towering pine trees shelter the agricultural and lumbering interests of East Texas even as they are being felled. The machine age had already revolutionized the lumber industry by 1936, and the logs that are being loaded on a flat bed truck in the picture will soon be on their way to the lumber mill in the top right corner. On the left, a picturesque old mule-drawn wagon, full of cotton fresh from the fields, is on its way down the road to the cotton gin. The lumber mill, cotton gin, and corrugated metal storage sheds were all drawn from actual buildings existing at the time. The dark brown soil that makes up the foreground of the mural holds a hint of the sleeping resources hidden within it, but so cleverly has Olin Travis disguised the forms of the 'sleeping giants' that visitors often miss them altogether. The giants leap to life in the second mural.



The discovery of oil in East Texas completely changed the face of the land in the oil field area. The very colors used by the artist suggest the restless activity that transformed the region. The Lucas gusher at Spindletop near Beaumont 'blew in' in 1901, but the huge East Texas oil strike, which literally created the town of Kilgore, had been in existence only six years when Travis received the Hall of State commission. Even in that short time, technology had changed so quickly that he was able to show developmental changes within the industry by including an old-type refinery and a new one. The curious spider-like machine in the foreground (in fact, called a 'spider' by oil men) was used to pump several adjacent wells at one time. The truck passing out of the picture at the left was the latest 1936 model. While the manmade machines of 1936 may appear old-fashioned to contemporary eyes, the dynamic impact of this mural remains as fresh as it was fifty years ago—the unleashed power and furious energy of the awakened giants are unforgettable.

West Texas

The quiet shelter of the piney woods of East Texas gives way to the open, spacious terrain of West Texas in the next room. The mood of spaciousness is created almost entirely by the intensity of the two arresting murals. They were painted by Tom Lea, a native of El Paso, whose family had answered the call of the moving frontier for generations. Art critic John William Rogers described the two murals after interviewing Lea upon their completion in 1936. The artist set out deliberately, almost fiercely, Rogers wrote, to express the land of West Texas in terms his own people would recognize and acknowledge. In

the painting of a cowboy surrounded by horses, cattle, and the familiar objects of the ranch, the artist introduced things he had known well. The cowboy himself was a composite of two of Tom Lea's friends. The bay mare in the background belonged to his father, and the dun horse beside her, Lea had ridden many times himself. Any cattleman would recognize the characteristic pose of the group of cattle to the little calf that stands head down against the wind. The careful arrangement of the windmill, the dirt tank, the galvanized metal tank, and the fences make them seem stylized, but a close look at the details indicate that they were drawn literally from the actual objects. The whole mural was an experiment in painting with raw umber, which Lea chose in order to get the dusty effect one sees in the air around a West Texas corral.

Of the second mural in the West Texas Room, Rogers wrote, . . . *The artist explained that he had chosen a man, a woman, and a child, because they symbolized the male and female principle constantly renewing the world. He has put them against a background of emptiness with a group of ranch buildings tucked away in the distance on one side and a little tank town on the other.*

He has put these small human touches against the great expanse of arid rocks and plain to suggest how small, after all, has been man's effect upon his environment in the west country, and yet in his painting of them he has tried to convey a certain compelling sympathy for man's efforts to conquer nature. Mr. Rogers went on to point out the striking details of composition . . . *notice how the hoops of the bare wagon top are carried on in feeling by the reins in the man's hands to make a complete circle . . . . the angle of the wagon itself, the position of the three people's knees and the great rolling circle of reins and hoops all unite to give an inevitable sensation of a wagon jogging along over a rough, uncertain trail.* Tom Lea's brother and sister-in-law served as the model for the figure of the man and the woman. In each detail of the man, from the hat brim to the way he grasps the reins, there is authentic interpretation. Tom Lea painted the West Texas Room murals not for art critics, or even for museum visitors, but for West Texans who know their country.

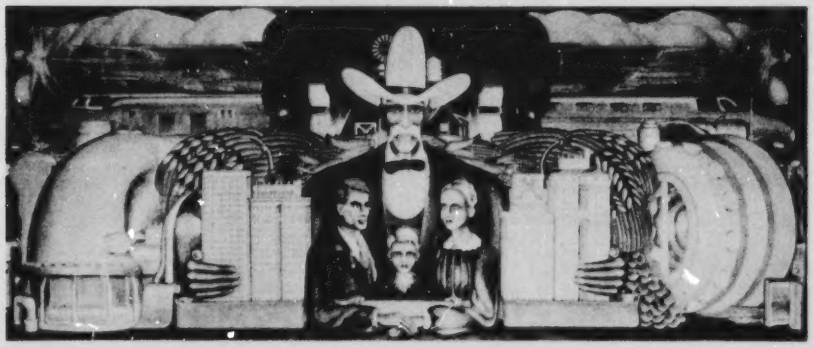
Other details of the room's decor carry out the West Texas theme in surprising ways. Famous cattle brands have been worked into the adobe-like plaster of the walls, and horse tails hang from the cornice boards over the windows. Colorful tiles inlaid into the walls represent the type of people one was apt to meet in almost any west Texas town in the early days: sheriff, horse wrangler, Comanche Indian, pioneer woman, sheepherder and Mexican guitar player. At the far end of the room, a wide off-set section of the wall is covered with matched hair-covered cowhides laced together with rawhide strips. The wood-carved figure of a cowboy by Dorothy Austin of Dallas stands in front of this section. Large hand-hewn wooden beams span the ceiling, recalling the elegance of the region's Spanish architectural heritage.

North Texas

An atmosphere of great beauty greets visitors as they enter the spacious North Texas Room. The cream colored walls with figured borders above dark cedar marble wainscoting create an air of lightness and elegance. Lynn Ford's wood-carved figures, representing cotton and wheat, stand against a wide panel of polished wood over the south doors.

The key to the dynamism and progress that characterize the life of North Texas is in the remarkable mural over the north doors, a true fresco, executed by Arthur Starr Niendorff. The artist was a native Texan who grew up in Dallas. For several years before he accepted the Hall of State commission, he had been working closely with Diego Rivera, the great Mexican muralist who was an accomplished fresco painter. Traditionally, fresco was used by Italian artists to designate wall decorations which were painted directly upon specially prepared fresh plaster applied to dry walls. It is a very difficult technique and Niendorff's work represents a unique contribution to the permanent art work

in the Hall of State. He was assisted by Perry Nichols, whose job it was to rise at four o'clock every morning to mix the plaster and prepare the surface for the artist to use during the day.



Old Man Texas, a cartoon character originated by John Knott around the turn of the century, dominates the center of the mural. Just as today's generation would quickly recognize Peanuts cartoon characters, with their perceptive philosophy of life, so the 1930's generation in the state easily recognized and loved Old Man Texas. After one hundred years of progress, Old Man Texas finds himself surrounded by the wonders of a modern age, symbolically interpreted by the artist to represent the enterprising life style of North Texas.

A huge bale of cotton, still the dictator of Texas economy in the 1930's, holds center place in the mural's background. Just in front of it are the buildings of a farm—a red silo, barn, farm house, windmill, and water tower—whose lands overflow symbolically with the production of wheat and corn. Across the top of the painting are the great white clouds that drift across North Texas. In a familiar drama of nature, they quickly turn to explosive storm clouds which shoot out bolts of lightning. Reinforcing the jagged horizontal lines of the lightning bolts are two forms of transportation, a 'modern' plane and train. They streak through the painting left and right reminding us of their key importance to the development of the North Texas region. On the lower right, Neindorff symbolizes the wealth and culture of the region with books and bank vault; on the left, the industrial and manufacturing interests of the area.

In the center forefront of the mural, Old Man Texas embraces the three figures who symbolize the key to the growth of North Texas—a mother and father with their child. Like Old Man Texas, they look toward the future.

South Texas

James Owen Mahoney, Jr.'s magnificent allegorical painting in the South Texas Room presents South Texas as an enchanting goddess in the form of a beautiful

young girl. Standing barefoot in the forefront of the painting, she holds court in an idyllic outdoor setting that is glowing with a profusion of greens and golden yellow. In her flowing white gown and picture hat, with flowers in her hair and parasol in hand, she exudes an ingenuous charm and grace, inviting her viewers to experience the world she symbolizes. So captivating is the spell over her subjects that even her mount, a snow white steed, gently kneels. The strong mosaic design of the canopy behind them was inspired by the beautiful patchwork quilts that women of that region produced for so many years, thus, symbolizing home industries.

The artist filled the rest of the painting around the lovely South Texas enchantress with an extraordinary number of themes and figures symbolically representing the bounty of the land and sea, the moist climate, the proximity of the Gulf, where the first European explorers landed, and the diverse social and industrial life of South Texas in 1936. Symbolically, they all pay homage to her with the gifts the region has bestowed upon them. There are shells, watermelons, and large white birds; an oil can stopped with a potato represents the oil industry; a small bucket and shovel symbolize the beach; and a small blue pennant recalls the sport of yachting. The golden balls are those of the Ousache tree. To the left in the painting and in the distance is a steamboat carrying cotton bales; to the right is a building of Spanish mission type. The key to the allegory is in the scroll that unrolls gracefully across the bottom of the picture: *Witness the land and sea enriching with prodigal hand the tranquil south.*

Architecturally, the room is elegant. Above black Pyrenees wainscoting are eight figures spaced on shields between the windows. The enclosing shape of each design is in Spanish baroque style, and each represents an important aspect of life in South Texas. The figures include a Franciscan priest, farmer, dockworker, citrus harvester, and bathing beauty. Polished aluminum lighting fixtures hang above terazzo floors. Lynn Ford's wood carvings symbolize 'History' and 'Romance,' a reminder of the experience that awaits everyone who visits South Texas.

Jessamine Younger
Dallas, Texas
1985

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Lesson Explanations for Grades 4 - 5

Teresa Parker and Teri Muldoon

Introduction

The instructional activities on the following pages were prepared by experienced teachers with you and your class in mind. The learning activities for Grades 4-5 correlate specifically with new Texas legislation delineated in Chapter 75, **State Board of Education Rules for Curriculum**, in the following areas:

Social Studies (75.28)
(2) The American economic system
(3) Historical data about Texas, the United States, and the World
(5) Local, state, national, and world geography
(6) Psychological, sociological, and cultural factors affecting human behavior
(7) Social studies skills

English Language Arts (75.21)
(1) Listening. Developing skills in attending to, responding to, and analyzing oral communications
(2) Speaking
(3) Reading
(4) Writing

Fine Arts, Theater Arts (75.27)
(1) Art
(1) Expressive use of the body and voice
(2) Creative drama

The various sub-elements that help teachers define and apply the essential elements of Texas curriculum have been incorporated in the lesson plans that follow. Their placement at the beginning of each learning activity puts them in the context in which they will be used.

The interdisciplinary aspects of **A GATHERING OF SYMBOLS: Texas History in the Hall of State** correlate with required Texas curriculum in a surprising number of ways, but the manual is not a textbook. Rather, it provides a unique way of seeing and experiencing Texas history in one of the state's major historical buildings. Teachers are invited to use the excellent materials that follow, then call upon their own expertise to expand classroom study.

Materials Checklist

Lesson I
____ 34 Notecards
____ Dictionary
____ One **RODEO game sheet** for each student
____ One set of vocabulary words and definitions for each student
____ **Lone Star Trivia game**

Lesson II
____ Books/reference materials/maps
____ One **Lost, Strayed, Wandered Map Skill Game sheet** for each student
____ One **Texas Frontier Diary page** for each student

Lesson III — Field Trip
____ **Data Retrieval Sheets** as needed
____ Notebook paper and pencil for note-taking
____ (Optional) Clipboards

Lesson IV
____ One sheet of blank paper, 9 X 12, for each student
____ Markers or crayons
____ One set of **Texas Armadillo Solve-A-Mystery** questions for each student
____ One set of **Fact Sheets** for each student
____ One copy of **Hall of State Diagram** for each student

Lesson V
____ Overhead projector (optional) to use with transparency, *or*
____ Large version of **Hall of State Diagram**
____ **Lone Star Trivia game**

Vocabulary

agriculture	the raising of crops and livestock
allegiance	loyalty to one's nation
architecture	the art, or science, of building
centennial	anniversary of a hundred year period
chronological	arranged in order of occurrence
climate	the average condition of the weather over a period of time
Confederacy	the states that seceded from the Union, 1860-1861,
crop	plants that can be grown and harvested for a profit
culture	the acquired behavior patterns characteristic of a people in accepting certain social, artistic, and intellectual standards peculiar to their society
economic	pertaining to the material welfare of a community
episodes	in art: an arrangement of events in a painting according to their importance
facade	the front of a building
frieze	a carved decoration usually along the top of a wall or building
Hall of State	a building in Dallas which commemorates the Texas Centennial of 1936, and honors the pioneers who settled Texas
heroic	in art: impressive in size; larger than life to show importance
historian	a writer or student of history who studies records and documents for a particular purpose
immigrant	one who leaves home to settle permanently in another country
impression	a strong effect or feeling produced upon the mind or senses
industry	trade or manufacturing concerned with a particular business
isolated	to be alone or cut off from contact with others
landform	a natural feature of the earth's surface
limestone	a sandy rock composed chiefly of calcium carbonate, sometimes showing the shell remains of organisms that lived millions of years ago
missions	in Texas: a church and other buildings in a settlement founded by Franciscan friars who came to Texas on behalf of Spain
mosaic	a picture or decorative design made by setting small colored pieces, such as tile, in mortar
mural	a large painting applied directly to the wall
patriotism	a person's love and support of his country
prairie	a large area of level grassland covered with some grass and a few trees
regions	an area of land having no exact limits
sculptor	one who creates art that is three-dimensional, i.e., carving something
sesquicentennial	anniversary of a hundred and fifty year period
symbol	an image which stands for an idea
Texas Gulf	a large body of salt water off the southern coast of Texas; also Gulf of Mexico
vegetation	all plants or plant life of a given place
wrangler	a cowboy (usually a young boy) in charge of extra horses on a cattle drive

Lesson I . . . Grades 4-5

INTRODUCTORY ACTIVITIES

Determine level of student's knowledge by playing *Lone Star Trivia*. This provides an enjoyable form of pre/post evaluation. Ask students to keep count of the number of questions they answer correctly, explaining that they are *not* expected to know many of the answers. Collect their responses for comparison at the end of the unit.

VOCABULARY DEVELOPMENT

Objectives

1) To introduce unfamiliar words in the context in which they will be used.
2) To develop vocabulary in order to stimulate conprehension and meaning in both written and oral language.

Vocabulary Matching Game

Procedure

1) **Write each vocabulary word and each definition on a different card. Mix all together.**
2) **Hand out a card to each student until all cards have been distributed. Some may have more than others. Challenge them to find their matching card. Explain that they are not expected to know all the words.**
3) **After the students have matched their cards, display them around the room in some way.**
4) **As a class, verify the answers using a dictionary. Make corrections, then collect cards so they will not be visible for the next game.**

Hall of State Rodeo Game

Procedure

Follow rules on game sheet. Tell the students they are going to play a game that will help them remember their vocabluary words.

HOMEWORK

(Parents! We Need You! Please help us make our homework assignment as enjoyable as possible.)

Objectives

1) To develop the academic skill of organizing information.
2) To increase comprehension in order to gain meaning from both written and oral language.

Assignment

Mark off five columns on notebook paper. Categorize the vocabulary under the headings shown in the example below. Some words may fit in more than one category, or an entirely new one may be needed. Be prepared to defend your choices.

Example:

HISTORY	*GEOGRAPHY*	*ECONOMICS*	*FEELINGS*	*ART*
chronological	*prairie*	*crop*	*patriotism*	*sculptor*

Hall of State Rodeo Questions

1. When an image or object is used to represent an idea, what is the word we use? For example, the Tejas Warrior over the Hall of State entrance is a ____ representing the many different Indian tribes of Texas. *Symbol*
2. What is the name of the building in Dallas which commemorates the Texas Centennial of 1936, and honors the pioneers who settled Texas? *Hall of State*
3. What is the art term which means that a painting has been arranged to show the importance of certain events? The murals in the Hall of State are arranged this way. *Episodes*
4. The bronze statues of six men you see in the Hall of Heroes are larger than life-size because of their importance in Texas history. What is the term for their impressive size? *Heroic*
5. Many of the first pioneers who moved to the Texas frontier were alone and cut off from contact with others. What word describes this condition? *Isolated*
6. What is the term we use when we refer to people who leave their home and settle permanently in a foreign country? *Immigrants*
7. Many people moved to Texas to improve their material welfare, or, as they put it, "to make their fortunes." What area of their lives were they trying to improve? *Economic*
8. What term is given to the person on a cattle drive who looks after the string of extra horses? *Wrangler*
9. Huge areas of Texas are used for cutivating crops and raising livestock. What term is used to describe these activities? *Agriculture*
10. When you visit the Hall of State, you will see many names in our heritage carved across the top of the building. What is the term for a carved decoration such as this at the top of the building? *Frieze*
11. What is the term used to describe something that is arranged in the order of its occurrence? *Chronological*
12. The Great Hall in the Hall of State has two large paintings that are permanently fixed to the wall. What is the term for such paintings? *Mural*
13. What term is used to refer to the large body of salt water off the southern coast of Texas? *Texas Gulf*
14. The people who fought for Texas' independence during the Texas Revolution displayed the fiery spirit which indicated a person's love and support for their country. What is the word that describes this type of feeling? *Patriotism*
15. What term is used to describe the art or science of designing a building? *Architecture*
16. The Hall of State was built to commemorate the 100th anniversary of Texas Independence. What word identifies the anniversary of a 100 year period? *Centennial*
17. Franciscan friars or priests accompanied Spanish explorers in order to spread Christianity and educate the Indians. What name is given to the churches and buildings they founded? *Missions*
18. Magnificient bronze statues of Texas heroes are in the Hall of State. What term identifies an artist who creates something three-dimensional, like a carving or statue? *Sculptor*
19. When we speak of an experience as having made a strong effect on our mind or senses, what word do we use? *Impression*
20. When the Southern states seceded from the Union in 1860-1861, Texas was one of them. What term is used to identify the Southern States during the Civil War? *Confederacy*
21. The Hall of State contains several thousand records, documents, and artifacts about Texas history. What is the title for a person who studies records and documents of the past for a particular purpose? *Historian*
22. At different times in history, the people who lived in Texas owed their loyalty to one of six different nations. What word describes the loyalty we pledge to our nation? *Allegiance*
23. You have probably used this word in a history or social studies class as meaning, "all the learned behavior of a group of people that involves such things as religion, education, art, music, and human relationships." *Culture*
24. Tall columns made from a type of sandy rock that formed in Texas millions of years ago are in the Hall of State. What is it called? *Limestone*
25. What word describes the production and sale of goods and services, or trade and manufacturing concerned with a particular business? *Industry*
26. What is the word used to describe the average condition of weather over a period of time? *Climate*
27. When farmers grow and harvest plants for a profit, what word is used to describe them? *Crop*
28. What is the word used to describe a natural feature of the earth's surface? *Landform*
29. When describing an area in Texas that has level grassland covered with some grass and a few trees, we are speaking of a _____. *Prairie*
30. What is another word for the front of a building? *Facade*
31. When we speak of the 150th anniversary of Texas, what word would we use to identify this 150 year period? *Sesquicentennial*
32. What is the word that describes an area of land having no exact limits? *Regions*
33. When we speak of all the plants or plantlife in Texas, we use the term _____. *Vegetation.*
34. There are several pictures or decorative designs in the Hall of State which were made by setting small pieces, such as tile, in mortar. What is the term for this type of design? *Mosaic*

Hall of State

R O D E O

Bareback Bronc Riding

Calf Roping

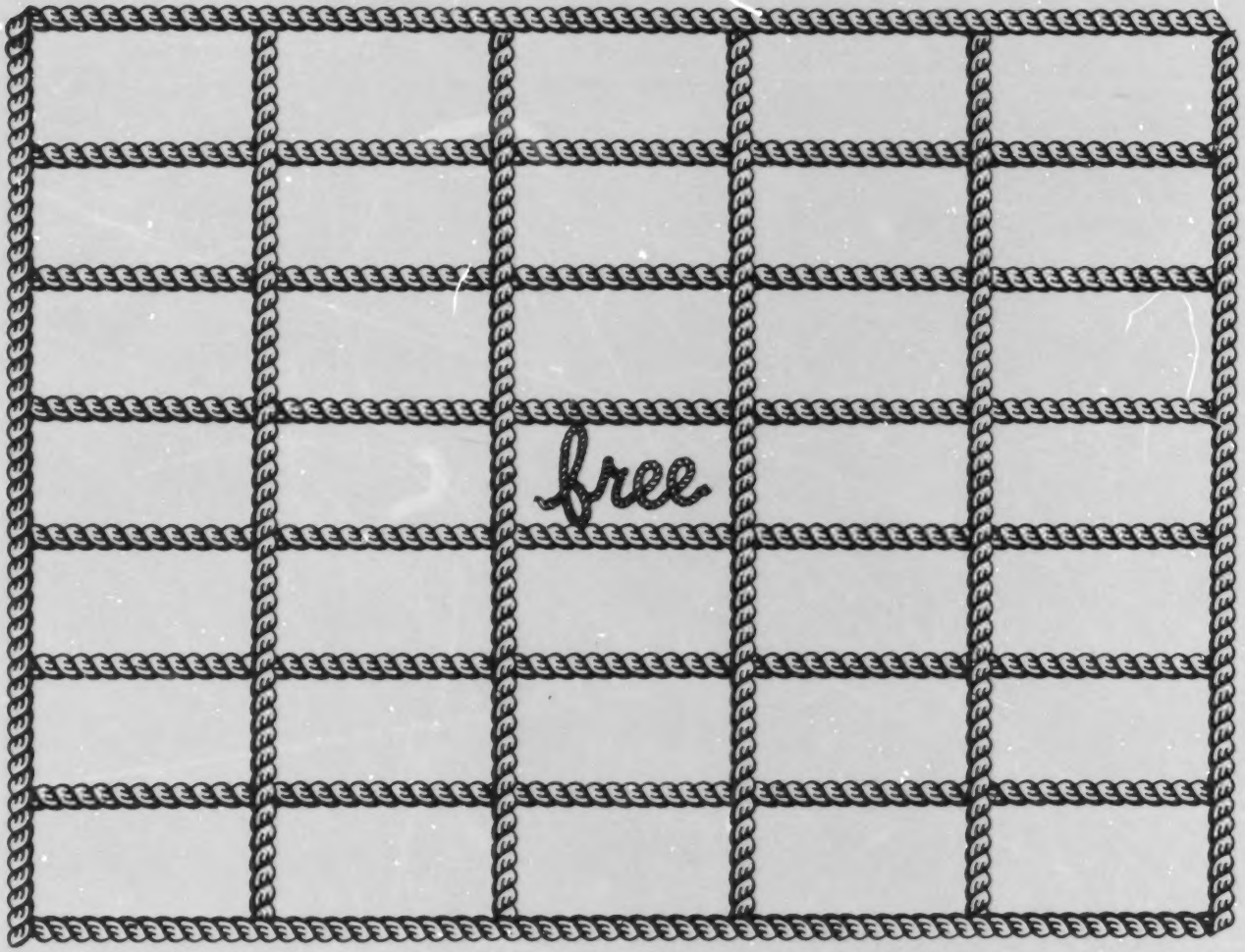
Steer Wrestling

Rodeo Clown

Bull Riding

Barrel Racing

Saddle Bronc Riding



Write the vocabulary words in the spaces in any order you choose. As your teacher reads a question, cross out the word that answers it correctly, and write the number of the question in the same space. When a player has crossed out a full line across *and a full line* down *he announces* **RODEO!** *and wins the championship in the event indicated on the horizontal line.*

Vocabulary Words

agriculture
allegiance
architecture
centennial
chronological
climate
Confederacy
crop
culture
economic
episodes
facade
frieze
Hall of State
heroic
historian
immigrant
impression
industry
isolated
landform
limestone
missions
mosaic
mural
patriotism
prairie
regions
sculptor
sesquicentennial
symbol
Texas Gulf
vegetation
wrangler

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Lesson II . . . Grades 4-5

INDIVIDUAL READING AND RESEARCH

Objectives

1) To learn basic facts about the founding of Texas as a republic and as a state.
2) To identify important individuals and their contribution to Texas history.
3) To locate information in reference works.
4) To develop comprehension skills in order to gain meaning from what is read.

Procedure

Students read about one of the following well-known Texans:

Austin	Rusk	Suzanna Dickenson
Houston	Travis	Francisca Alvarez
Lamar	Zavala	Jane Long
Fannin	Navarro	Chester W. Nimitz

Teachers may add other names to cover such periods as the Civil War and World War II, but to insure the best experience in the Hall of State, the names listed above should be selected first.

Students note at least five facts about that person's contribution to Texas history. The notes will be used later for role-playing and homework.

ROLE-PLAYING

Objectives

1) To develop fluency in using oral language to communicate effectively.
2) To develop expressive use of body and voice through original dialogue.
3) To develop skills using improvisation and characterization.

Procedure

Students share what they have learned with the class by using role-playing technique and speaking in first person.

For example:

"My name is William Barrett Travis and on February 17, 1836, I found myself in San Antonio in charge of Texan forces at the Alamo along with Jim Bowie. . ."

MAP SKILL GAME *"LOST, STRAYED, WANDERED"*

Objectives

1) To locate and describe geographic areas of Texas.
2) To identify major cities of Texas and place them correctly on a map.
3) To identify and use four major Texas symbols.
4) To identify major natural resources and place them correctly in the four major landforms of Texas.
5) To gain an understanding of how major resources influenced economic conditions.

Procedure

1) **Follow directions on game sheet.**
2) **When completed, allow time for sharing, and display the maps.**

ADDITIONAL ACTIVITIES, PRE-VISIT, POST-VISIT

1) **Compare the geographic regions of Texas with those of the United States (deserts, mountains, islands, coast line)**
2) **Point out the five geographic regions of Texas (Gulf Coastal, Plains, Edwards Plateau, Western Mountains, Interior Plains)**
3) **Discuss the effect of natural resources on economic conditions in major geographic regions of the United States (grasslands, mountains, desert, polar, tropical, island) Which of these are in Texas?**
4) **Identify one major resource for each of the four landforms of Texas. For example: Gulf Coast - timber; Interior Plains - oil; High Plains and Edwards Plateau - grain; Western Mountains - mining.**
5) **Why did people come to Texas?**
6) **What was the land like long ago?**
7) **What methods of transportation did people use?**
8) **What difficulties were encountered by people coming overland?**
9) **What difficulties were encountered by people coming by boat?**
10) **Why did they stay in Texas?**
11) **How did the people living in different regions of Texas adapt to their environment? (i.e., How did they adapt to climate? What type of shelter did they build? What food source was available?)**
12) **In what ways did the various groups who came to Texas contribute to our heritage?**
13) **How were the groups who came alike? How were they different?**

HOMEWORK

Objectives

1) To use ideas and information from sources other than personal experience for writing.
2) To expand on these topics creatively.
3) To use basic facts about the founding of Texas in a creative format.

Procedure

1) **Students use the notes they made during their reading to write one page of their *Texas Frontier Diary*.**
2) **Display these around the room after they have been completed.**

Lost, Strayed, Wandered

Places - Products - Wildlife - Vegetation - Industries - Crops - Weather

Map Skill Game

Please help us! We're lost—well, not exactly lost, we all know that we belong in Texas, but we need your help in finding our way home. We're lonesome!

DIRECTIONS: Using a resource book, place the following towns, vegetation, crops, wildlife, industries, and weather in the right section of the Texas map. Use your imagination, be creative, and remember, some of us belong in more than one section. You will see some suggested symbols for some of the products and places, but try to think up your own. Make a key explaining your symbols. Make your map neat and colorful! Share your map with other members of the class.

Symbol Examples

humid climate

corn

fish

roadrunner

Identify the following symbols.
Place them somewhere on your map.

_____

_____

_____

_____

cactus
mesquite
pine
hardwood
Spanish moss
prairie grass
humid climate
arid climate
armadillo
jack rabbit
fish
shrimp
cattle
roadrunner
alligator
oil wells
citrus fruit
cotton
wheat
corn
ships
bathing beauties

Dallas
Fort Worth
San Antonio
Austin
El Paso
Houston
Beaumont
Texas Gulf (Gulf of Mexico)

Texas Frontier Diary

Date _____

Dear Diary,

This is an interesting day because _____

_____

_____

As I look around me, I see _____

_____

_____

Because of what is going on, I feel _____

_____

_____

Signed _____

Lesson III . . . Grades 4-5

FIELD TRIP TO THE HALL OF STATE

Specific TEA essential sub-elements that correlate with a field trip to the Hall of State:

1) Identify major economic resources of regions of Texas.
2) Know basic facts about the founding of Texas as a republic and a state.
3) Identify significant individuals and their contributions to Texas history.
4) Understand how people adapt to their physical environment.
5) Describe the influence of other cultures on Texas.
6) Interpret visual images.
7) Develop aesthetic growth through visual discrimination.
8) Understand and appreciate self and others through art and heritage.
9) Employ active listening skills.
10) Recognize a speaker's purpose for a presentation.
11) Select from an oral presentation the information needed.
12) Describe how people of the U.S. and Texas have adapted to and modified the physical environment.
13) Describe how geography influenced the historical development of Texas and the U.S.
14) Explain how major natural resources influenced economic conditions.
15) Explain the impact that industrial growth has had on American lifestyle.
16) Identify and interpret major Texas symbols.

Guided Tour Procedure

Students listen and interact with docent (guide) who uses inquiry method. Encourage note-taking since the information will be used later in the unit.

Self-Guided Tour Procedure

Teacher interprets the building's permanent features for students using the introductory article *Hall of State: Symbol of History* as a guide.
In your interpretation of the murals in the Great Hall, establish a frame of reference for the homework and art project that follows by emphasizing that the artist presented Texas history in dramatic episodes rather than in chronological order.

Goal-Directed Activity in the Building

Individually or in small groups, students use the *Data Retrieval Sheets* to gather information about Texas history.

HOMEWORK

Objectives

1) To develop an understanding of the importance of art and architecture in helping us understand and remember historical events.
2) To develop a personal sense of history.

Assignment

Students list the most important events in their lives. They may use words, symbols, or pictures to identify each event. *(Example: birth, family members, death, pets, trips, moving to a new home, friendships, etc.) Explain that their homework will be used in the next day's classroom activity.*

Sample of personal mural

Lesson IV . . . Grades 4-5

DISCUSSION

Objectives

1) To develop fluency in using oral language to express feelings and ideas.
2) To review and reinforce historical data about Texas gathered in a unique learning situation.
3) To develop skills in listening, responding to, and analyzing the oral communication of others.

Procedure

Allow students to express their feelings about the field trip and tell what they remember about Texas history as presented in the Hall of State. Review what they recall about the murals in the Great Hall. Discuss the way the artist pictured the events of Texas history—in episodes (arranged in order of importance) rather than in chronological order (in order of occurrence).

MURAL ACTIVITY

Objectives

1) To develop a personal sense of history.
2) To understand and appreciate self and others through art and heritage.
3) To inspire inventive and imaginative expression through art.
4) To express individual ideas, thoughts, and feelings in simple media.

Procedure

1) **Introduce art project by explaining to students that they are going to design a mural of their own life using the same order as that used by the artist in the Hall of State.**
2) **Using their homework from the night before, each student selects the event each considers most important in their lives. This event is then depicted in the center of their mural, with all the other events drawn in the surrounding area according to the way each child feels they should be ordered.**
3) **Encourage students to complete their mural during class time, since there is a long homework assignment.**
4) **Collect and display the completed mural.**

HOMEWORK

Objectives

1) To review and reinforce historical data, symbols, ideas, and concepts learned during previous lessons.
2) To apply reading skills to a variety of practical situations by using graphic sources such as simple maps and diagrams for information.

Procedure

1) **Introduce homework assignment by reading aloud the *Texas Armadillo Solve-A-Mystery Story*. Copies may be given to each student if you wish.**
2) **Distribute materials to each student: One set of *Solve-A-Mystery* questions for each student; one copy of *Hall of State Diagram*; and one set of *Fact Sheets* for each student.**
3) **Students use fact sheet and diagram to answer questions. This makes a good contest: The first student or group of students to complete the questions correctly receives a reward of some type.**
4) **Explain that this activity will be shared in class tomorrow.**

The Texas Armadillo "Solve-a-Mystery" Story

(Read the story aloud or make copies for each student.)

Inspector Saxet Flug was basking in the warm sunshine of his home on the southern coast of Texas. The telephone rang insistently, disturbing his lazy mood and he was storming by the time he answered.

"Hello! Inspector Saxet Flug here!"

"This is Police Captain Riaf Park Sallad calling long distance from Dallas," said the voice on the telephone. "We have a strange disappearance on our hands and we need your help, Inspector. We have heard of your importance to Texas history, and that's why we're calling you. Can you help us, sir?"

"What's the problem?" asked Inspector Flug, calming down a little.

"The Texas Armadillo mosaic in the Hall of State cannot be found!" said Police Captain Riaf P. Sallad. "We have searched the entire building."

"Oh, no!" replied Flug, "Is it the one that serves as a symbol of the type of animals the pioneers saw as they moved into Texas?"

"That's the one." said Police Captain Sallad.

"Very well," said Inspector Saxet Flug, "I will leave for Dallas tonight. We'll begin our investigation tomorrow."

He arrived the next day and the two men sat down to discuss their information.

"We don't know what to do about this, sir," said Police Captain Sallad. "We think the little creature is in hiding somewhere in the building, but it is so shy, a person could walk right over its hiding place and not even notice."

Inspector Flug had been thinking about the case all the way to Dallas and he proceeded to outline his plan. "This will be difficult, but there is one way we can be sure to find the Texas Armadillo mosaic in the Hall of State. We must enter the building in the dead of night, and we must have a group of elementary students who have been studying Texas history to help conduct the search. The Texas Armadillo loves children and will usually come out of hiding when they are near."

Police Captain Riaf P. Sallad was dumbfounded. "This will be impossible," he thought. "What parent would allow their son or daughter to go into the Hall of State in the dead of night?"

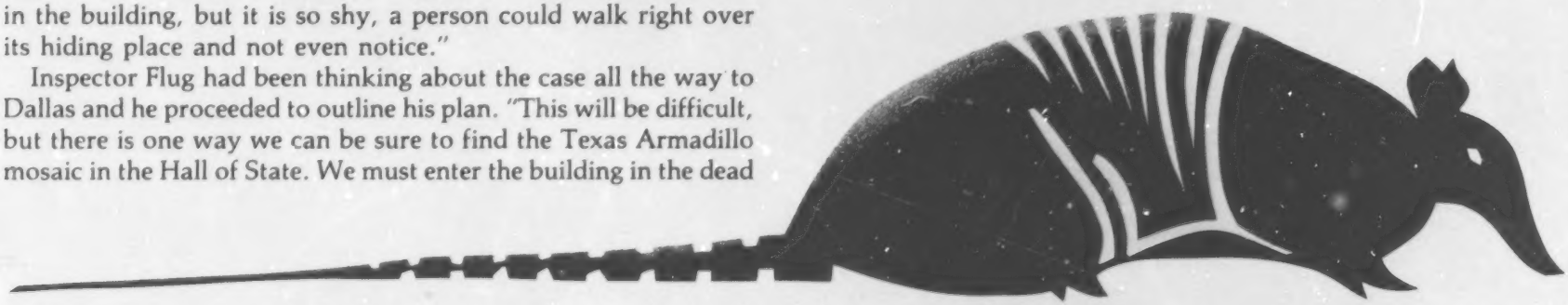
"Perhaps they will," said Inspector Saxet Flug, reading the Captain's mind, "if it is planned as an overnight camping trip with parents coming along to chaperone and wait outside the building."

Police Captain Sallad immediately began searching for volunteers who met the exacting qualifications. Within a few days he announced that students from _____ Elementary School had agreed to search for the missing Texas Armadillo.

When the class met for its briefing with Inspector Saxet Flug, he gave them a list of clues and directions.

NOW IT IS UP TO YOU!
SOLVE THE CLUES AND FOLLOW THE DIRECTIONS TO FIND THE MISSING ARMADILLO.

P.S. There is something *strange* about the names of Inspector Saxet Flug and Police Captain Riaf Park Sallad. Can you figure out what it is?



The Texas Armadillo "Solve-a-Mystery" Story
Student Worksheet

(This assignment is a good review of your Hall of State visit.)

DIRECTIONS: Your ability to follow directions exactly will help you solve the mystery. You will need the Hall of State DIAGRAM and FACT SHEET.

1) *Draw a line on the Hall of State Diagram tracing your route through the building. Use an arrow to indicate direction.*
2) *Write the answers to the questions. If you have forgotton what you learned on your field trip to the Hall of State, use the Fact Sheet. At school tomorrow, we will share our answers with one another.*
3) *Pretend it is the dark of night and you must use a flashlight.*

1. Before entering the Hall of State building, identify the statue above the double entrance doors.
   WHAT IS ITS NAME? _____
   WHAT DOES IT SYMBOLIZE? _____
2. Find the 'Lady of Texas' in the symbolic seal of Texas. (Hint: To find this symbol, shine your flashlight directly **upward** to the frieze above the statue.)
   WHAT DOES THE 'LADY' SYMBOLIZE? _____
   _____
3. Enter the building quietly. Imagine you have taken about 15 steps forward. Stop. Shine your flashlight around this area until you have found several giant bronze faces staring outward.
   HOW MANY DID YOU FIND? _____
   WHY ARE THE STATUES SO LARGE? _____
   _____
4. Turn **right**, and tiptoe quietly down the Hall of Heroes until you have passed the last bronze statue (William Barrett Travis). Look for the entrance to the North Texas Room on your **left**. Walk to the center of the room and stop. You are now facing directly **east**. **Aboutface**. Shine your flashlight above the entrance door and find the fresco of 'Old Man Texas.'
   WHAT DOES THIS PICTURE TELL US ABOUT THE TYPE OF REGION IN WHICH WE LIVE? _____
   _____
5. **Aboutface**. You are facing **east** once again. Tiptoe **forward**. (Hint: You may find obstacles in your way such as exhibit cases and objects. Don't let them get you off your course.) Keep bearing **east** until you pass through two large doors into the next room. Find the large mural on the wall at the end of the room.
   IDENTIFY THE ROOM YOU ARE NOW IN. _____
   WHICH FIGURE IN THE MURAL SYMBOLIZES THE CHARMING, ELEGANT ATMOSPHERE OF SOUTH TEXAS? _____
6. Unfortunately, the Texas Armadillo mosaic is not in this wing of the building. Inspector Saxet Flug advises the following procedure:
   Aboutface once again. **Retrace** your steps back to the entrance area in the Hall of Heroes and turn **west**. Continue along this route in the Hall of Heroes until you pass the last bronze statue on your **right** (James Walker Fannin). Find the entrance doors on your **right**. Walk **through** the East Texas Room into the West Texas Room. Shine your flashlight all around the room, picking out identifying features such as cattle brands in adobe walls, hand-carved wooden ceiling beams, cowtails hanging from the window valences, colorful tiles in the wall and floor. Search with your flashlight until you find the cowhide covering the far **west** wall. Direct your flashlight **upward** until you find the mural.
   WHAT KIND OF LIFE DOES THIS MURAL SYMBOLIZE?
   _____
   WHAT WORD IS USED TO IDENTIFY A 'COWBOY' WHO LOOKS AFTER HORSES? _____

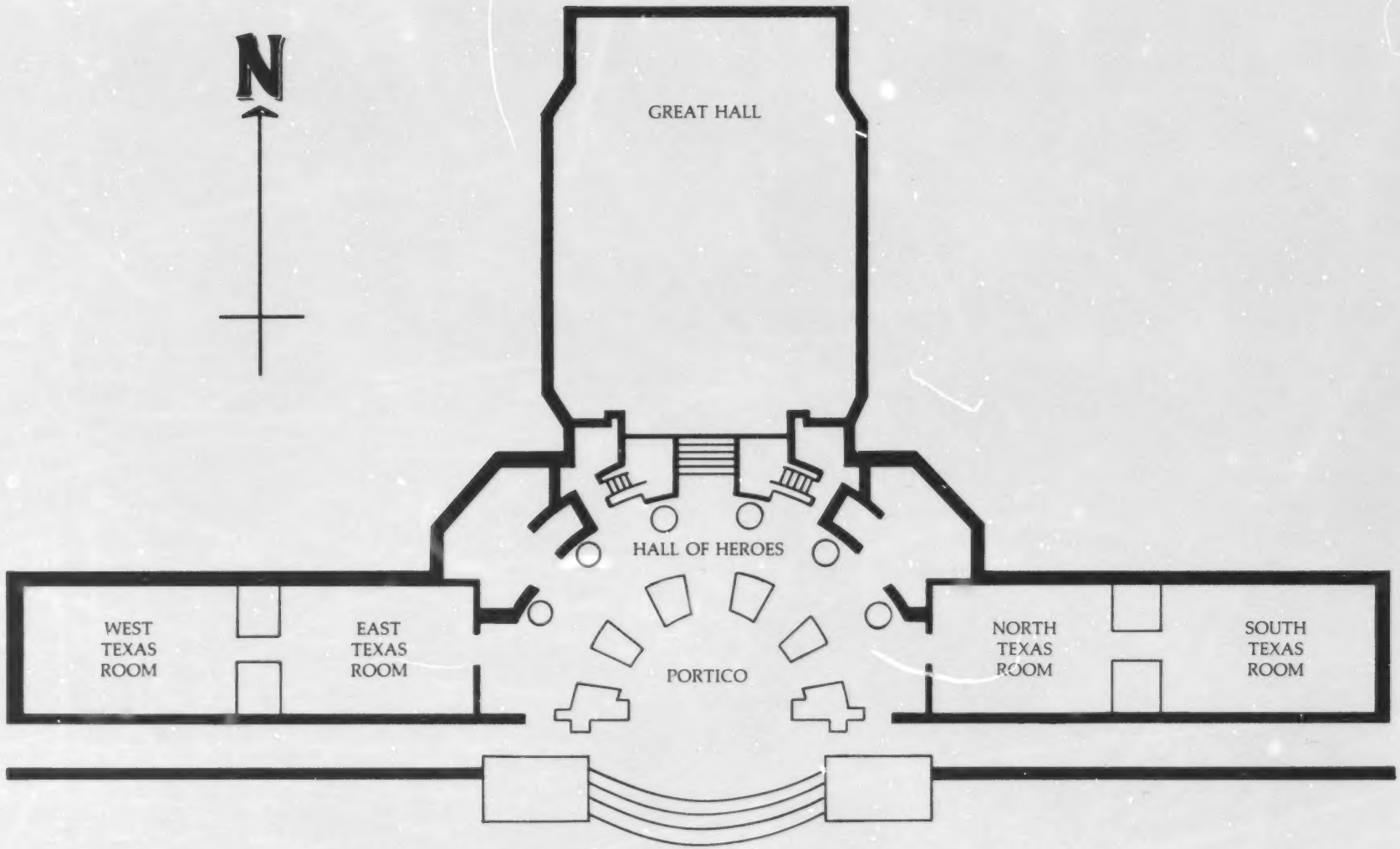
Answers on page 92

Student Worksheet continued

7. **Aboutface** to **east**. Walk to the center of the East Texas Room. **Aboutface** to **west** and sit down on the floor. Direct your flashlight to the mural over the connecting doorway.
   WHAT PRODUCTS DO YOU SEE THAT REPRESENT THE EAST TEXAS REGION? _____
   Without knowing it you passed under the 'giants' of East Texas. Study the mural until you find where they are hidden.
   WHAT DO THE 'GIANTS' SYMBOLIZE? _____
   (Hint: The mural over the other doorway tells you the answer. To find it, turn and face due **east** again.)
   We have searched in the Hall of Heroes and the four regional rooms of East, West, North, and South Texas, but still we have not found the shy little Texas Armadillo. Don't give up! There is only one room left to search, the magnificent Great Hall.
8. **Retrace** your steps back to your starting place at the entrance doors in the Hall of Heroes. Face directly **north**. Go **forward** carefully up the steps into the Great Hall. There are huge murals on two opposite walls of this room.
   As you walk slowly toward the **north**, shine your flashlight over the mural on your **left**. Identify some of the following people and scenes: Explorers Cabeza de Vaca, Coronado, De Soto, and La Salle; an early Spanish Mission building; General Santa Anna surrendering to General Sam Houston.
   Stop when you have reached the center of the room. Turn to your left, **facing the mural**. Direct your flashlight to the center panel of the mural. Here you see a scene from a dramatic highlight and turning point in Texas history—the Alamo.
   Now direct your flashlight to the far **righthand** corner of the mural. Find Stephen F. Austin leading the original Anglo colonists into what was then the foreign country of Mexico. Think about the things you have seen.
   WHAT IS THE PURPOSE OF THIS MURAL? _____
   _____

   ARE THESE EVENTS DEPICTED IN CHRONOLOGICAL ORDER? _____
   IF NOT, HOW HAS THE ARTIST PICTURED TEXAS HISTORY? _____
9. Turn **right** and continue toward the north wall.
   IDENTIFY THE HUGE EMBLEM ON THIS WALL.
   _____
   WHAT DO THE FIGURES IN THE EMBLEM SYMBOLIZE?
   _____
10. Time is running out! The Texas Armadillo mosaic must be close by. Do not let a single area of the room escape your attention.
    Aboutface so you are facing **south** toward the entrance of the Great Hall. Walk slowly **forward**, going **south**, shining your flashlight all around, To your **left** you see the other huge mural that shows scenes from Texas' economic and cultural development.
    Stop when you reach the **center panel**. Turn **left** and face the mural. Find President Mirabeau Lamar, holding the land grant which made public education possible in Texas. The symbol of Education dominates the scene, holding high the lamp of learning for the State's most important resource—her youth. Slowly now! We're getting close. Don't forget to shine your flashlight on the **floor**. If you can answer this last question correctly, you have found the Texas Armadillo mosaic in the Hall of State.
    WHAT DESIGNS ARE SET INTO THE MARBLE FLOOR OF THE GREAT HALL? _____

Hall of State Diagram Sheet



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The Texas Armadillo "Solve-a-Mystery" Story Fact Sheet

Portico

1. The Hall of State was built by the State of Texas to commemorate the Texas Centennial of 1936. This imposing building stands as a shrine (memorial) honoring the pioneers who settled Texas.
2. The Tejas Warrior is a symbol of the many different tribes who were a part of Texas long before European explorers discovered America. It also stands as a reminder of the Indians who gave the state its name.
3. Centered in the frieze high above the entrance doors is the symbolic seal of Texas. The female figure, representing the State of Texas, kneels behind a symbolic state flag. She holds aloft a glowing torch which represents the fiery spirit of Texas patriotism. In the lower right corner, the owl of wisdom holds the key to progress and prosperity. In the background are the branches of the state tree, the pecan.

Hall of Heroes

1. The Hall of Heroes is dedicated to all the soldiers and statesmen who helped create the Republic of Texas. The six men whose statues have been placed in the Hall were selected by historians throughout the state on the basis of their importance to the founding of Texas.
2. The statues are of bronze, cast in heroic size symbolic of their importance.
3. The frieze along the wall of the Hall of Heroes commemorates significant battle sites.

Great Hall

1. Many of the materials used in the building show pride in the the state's natural resources. For example, towering reeded columns of Texas limestone frame the murals, and white San Saba stone was used for the tile designs of Texas animals set into the marble floor.
2. In its symbolism, the Gold Medallion tells the story of Texas under six different nations, each represented by a woman.
3. The murals in the Great Hall depict the principal events in Texas history since 1519. The mural on the left of the main entrance is devoted to the history of Texas through the winning of independence; the mural on the right depicts the cultural and economic development of Texas as a state.
4. The artist pictured the events of Texas history in dramatic episodes rather than in chronological order.

North Texas Room

1. The central figure in the mural is Old Man Texas, a cartoon character of the 1930's. Symbolic of the state, he is shown with arms around a family group surrounded by the wonders and progress of the 20th century.
2. The mural depicts North Texas as a modern, progressive region and a center of agriculture and commerce.

South Texas Room

1. The large mural pictures South Texas as a charming young goddess standing in an outd[illegible]etting among figures who symbolize the agriculture, social, and indu[illegible]ial life of the South Texas region.
2. The mural's central figure reflects the charm and elegance associated with South Texas and the room's decorations reinforce this theme. Color, light, and simplicity of design all lend themselves to its atmosphere.

West Texas Room

1. Materials that reflect the region of West Texas make this one of the most unique rooms in the Hall of State. Adobe-like walls with raised cattle brands, huge hand-carved ceiling beams recalling Spanish architecture, floors and wainscoting inset with colorful tiles, and a wall-covering of cowhide are all part of the room's interesting decorations.
2. There are two murals in this room. One shows the hard-working life of cowboys and ranch hands, and the other shows a pioneer family moving into West Texas. Both murals symbolize the courage and enterprise of the people of West Texas in their efforts to tame a harsh natural environment.

East Texas Room

1. The two murals depict East Texas before and after the discovery of oil. One mural focuses on two major products of this region, cotton, and lumber. Slumbering beneath the ground of this peaceful scene is an undiscovered source of energy, oil, symbolized by the artist as 'giants' in the earth.
2. The second mural shows the 'giants' springing forth from the earth, transforming the landscape of East Texas and the economy of the entire state.

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Lesson V . . . Grades 4-5

REVIEW

Objectives

1) To reinforce historical data about Texas, its symbols, ideas, and concepts learned during the previous lessons.
2) To develop the skill of interpreting visual images.
3) To apply reading skills by using graphic sources.

Procedure

1) **Make transparency of *Hall of State Diagram* and show on overhead projector; or draw an enlarged version to display in front of class.**
2) **Explain that by solving the mystery, they received a good review of the Hall of State visit and its symbols.**
3) **Allow the students to share their answers from the homework assignment. Stop and discuss any symbols or directions that might have been confusing.**

EVALUATE

Procedure

1) **Play *Lone Star Trivia*. Ask students to keep count of the questions they answer correctly. Compare this number with the number answered correctly at the beginning of the unit and help students figure percent of difference.**
2) **Ask the students to draw conclusions about what they have learned and about the experience of learning through the art and architecture of a building. Review lesson explanations in order to direct their responses to specific conclusions.**

Instructional Activities for Grade 7

Mary Gardner and Sharline Lavender

Introduction

The instructional activities in **A GATHERING OF SYMBOLS: Texas History in the Hall of State** are interdisciplinary and correlate with the essential elements in three separate disciplines mandated by the state in **Chapter 75, State Board of Education Rules for Curriculum, Principles, Standards, and Procedures for Accreditation of School Districts**, May 1985 edition as follows:

Social Studies, Texas and United States History 75.48, pp.62-63.

(a) Social studies attitudes, values, and skills for citizenship
- (1) Respect for self and others
- (2) Democratic beliefs and personal responsibility
- (3) Support for the American economic system
- (4) Application of social studies skills

(b) Texas history and geography, grade 7
- (1) Exploration and colonization of Texas
- (2) Achievement of Texas independence
- (3) Political and social history of Texas
- (4) Geography and economic growth

English Language Arts 75.41, p.50.

(a) English Language Arts, grade 7
- (1) Writing concepts and skills
- (2) Language concepts and skills
- (3) Literature concepts and skills
- (4) Reading concepts and skills
- (5) Speaking and listening skills

Fine Arts 75.47, p.60.

(a) Art, grades seven-eight
- (1) Awareness and sensitivity to natural and man-made environments
- (3) Understanding and appreciation of self and others through art, culture, and heritage
- (4) Aesthetic growth through visual discrimination and judgment

The seventh grade units were written in consultation with experienced seventh grade Texas History teachers with the purpose of covering a wide range of student abilities and aptitudes. Knowing that the final goal of every instructional activity is to reach higher levels of thinking, numerous opportunities have been provided which allow these processes to develop as a natural outcome of the data-gathering opportunities offered for students. In this respect alone, the manual is outstanding and supports each of the following social studies skills mandated by the state:

- (A) locate and gather information;
- (B) observe for detail;
- (C) translate information from one medium to anotner;
- (D) organize and express ideas in written form;
- (E) distinguish fact from fiction;
- (F) analyze information;
- (G) draw conclusions;
- (H) synthesize information;
- (I) develop criteria for making judgments;
- (J) use problem-solving skills;
- (K) sequence historical data and information;
- (L) draw inferences; and
- (M) perceive cause-effect relationships.

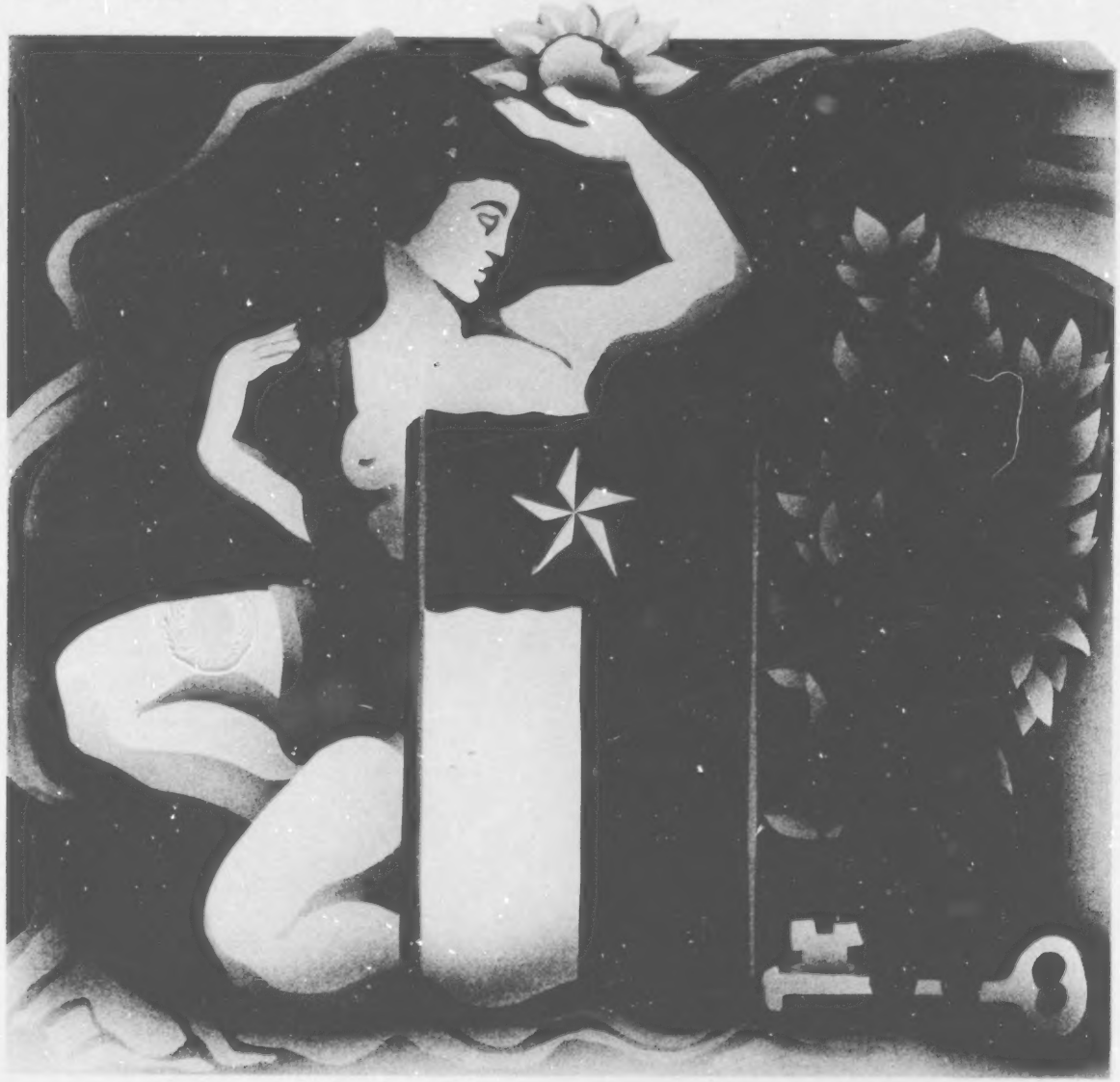
While the excellent teaching materials on the following pages are obviously co-curricular, the nature of the museum experience itself gives them a far deeper dimension. Museums provide a learning environment where objects and ideas are interwoven in an open process of communication that blends study and exploration, seeing and thinking, and, in many instances, touching. In addition to preserving and presenting the whole of human heritage, museums promote what anthropologist Nelson H.H. Graburn calls the "symbolic estate"—a personal view of that heritage. The learning that takes place involves not only the command of new information but an increased understanding of one's self, one's relationship to others, and to the world in general.

Pre-Visit, Post-Visit Activities

1. *To develop higher levels of critical thinking and fulfill a wider range of State mandated essential elements, incorporate* **Texarkana Smith in the Temple of Mysteries** *and the* **Archaeological Dig Discovery Game** *in your lesson plans.*
2. **Play Lone Star Trivia** *for evaluation and review.*

Symbols

Blending history and art, the Hall of State interprets the Texas spirit in a building where images and ideas intermingle to form a rich tapestry of the Texas past.



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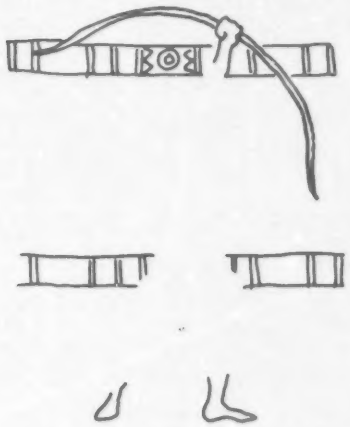
Symbols—Data Retrieval Sheet/Symbol Quest

Symbol Quest Directions: *Find the partially drawn symbol, identify it, complete the drawing and briefly explain the significance of the symbol.*

Begin outside the building.

1. What flower does the color of the mosaic tile in the background behind the Indian symbolize? _____

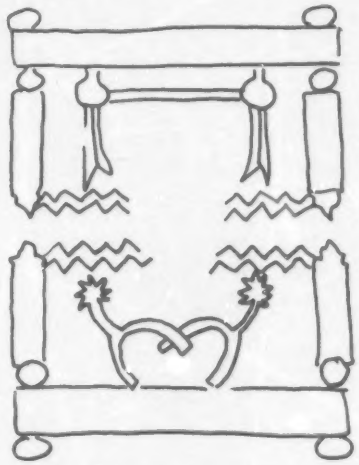


A. _____

2. What group of people is symbolized by the figure over the front doors? _____

B. _____

3. On the doors, what symbols are used for agriculture, ranching and the oil industry? _____



C. _____

In the West Texas Room

4. What symbols on the walls were used by ranchers and cowboys? _____
5. What region of Texas is represented by the tiles on the floor? _____

D. _____

Answers on page 92

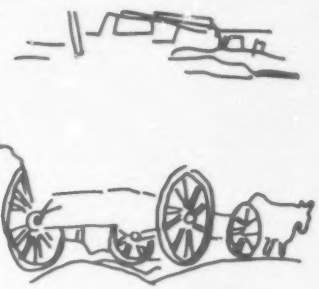
6. What do the tails hanging from the cornice boards at the top of the windows symbolize? _____
7. In the mural of cowboys on a working ranch, what structure symbolizes the area's lack of water? _____

In the East Texas Room

8. What industry is represented in the mural over the connecting doorway to the West Texas Room? _____

E. _____

9. In both murals, what do the sleeping giants symbolize? _____



F. _____

10. What is different about the sleeping giants in the two murals? _____

In the Hall of Heroes

11. What is significant about the names along the top of the wall in the Hall of Heroes? _____
12. What type of person does the clothing of Travis and Fannin represent? _____
13. What type of person does the clothing of Lamar, Houston, Austin, and Rusk represent? _____

G. _____

In the Great Hall:

14. What different habitats are represnted by the mosaic animals on the floor? _____

H. _____

In the mural to your left as you enter, go past the first column to the Franciscan mission.

15. **a.** What virtues are symbolized by the three female figures? _____

    b. Why was this symbol included over the mission scene? _____

16. In front of what great Texas monument is Travis drawing a line with his sword? _____

Walk to the far right of the same mural. Find the three symbolic female figures near the top of this section of the mural.

17. What virtues do they symbolize? _____
18. **a.** Of the above groups, which virtues would relate to the Spanish mission period? _____

b. Which virtures would relate to the days of the Texas Republic? _____

c. Where is the figure that symbolizes the birth of the Texas Republic? _____

I. _____

19. What is symbolized by the six shields on the **Gold Medallion** on the back wall? _____

J. _____

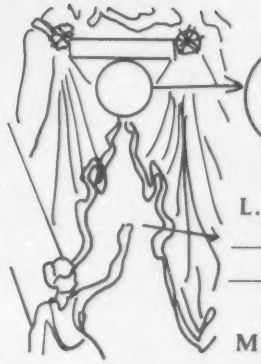
On the mural to your right as you enter, begin at the back of the Great Hall.

20. In the mural, what event is being symbolized by the raising of the U.S. flag? _____

21. a. In the center of this mural, children are shown emerging from darkness through an open curtain. What does the darkness symbolize? _____

b. What does the light of the torch symbolize? _____

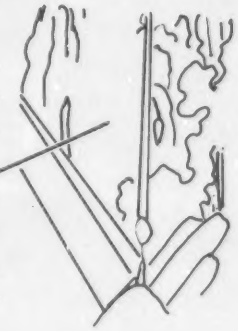
22. What industries are symbolized by the mural to the right of the center panel? _____



K. _____

L. _____

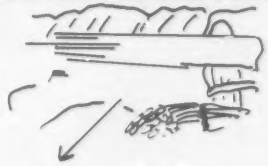
M. _____

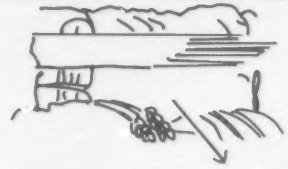


In the North Texas Room:

23. On the doors, what do the dates 1836-1936 symbolize? _____

24. The mural shows "Old Man Texas" surrounded by symbols of progress. What major areas of growth are represented? _____





N. _____

In the South Texas Room

25. In the mural, find the objects that symbolize:

a. the beach _____

b. large cotton crops _____

c. Spanish/Mexican influence _____

O. _____

Pre-Visit, Post-Visit Activities

1. *To develop higher levels of critical thinking and fulfill a wider range of State mandated essential elements, incorporate* **Texarkana Smith in the Temple of Mysteries** *and the* **Archaeological Dig Discovery Game** *in your lesson plans.*
2. **Play Lone Star Trivia** *for evaluation and review.*

People of Texas

The Texas story is a story of people. Indians who lived in this land for thousands of years; explorers from France and Spain; Latin American and Anglo-American settlers who transformed a wilderness into an area of farms and villages; and many others from all over the world who brought the rich culture of their own heritage with them. Far from being a story of "old folks and dead folks, who lived in other times and places," Texas history is the story of people whose fiercely independent spirit caused them to reject all established orders in favor of molding an exciting land of their own.

Vocabulary

Anglo-Americans	Americans of English birth or ancestry
archaeologist	one who studies scientifically the life and culture of ancient people
Confederates	any southerner who fought for or supported the Confederacy
conquistadores	Spanish conquerors of Mexico and Peru in the 16th century
empresarios	colonizers
explorers	people who explore unknown or little known regions
filibusters	adventurers who came to Texas to make their fortune
Franciscans	followers of St. Francis of Assisi who established missions in Texas and the Southwest
heroes	men of great strength and courage
heroic (in art)	impressive in size; larger than life to show importance
heroines	women with great strength of character and courage
historian	a writer or student of history who studies records and documents of the past for a particular purpose
historic Indians	Native Americans who lived after written history
immigrants	people who leave their homes to settle permanently in foreign countries
inhabitants	people or animals who live in some specified region
pioneers	people who go into unknown or unclaimed territory to settle
prehistoric Indians	Native Americans who lived before written history
sculptor	a person who carves or models figures of clay, stone, wood, or metal
Tejas	a Caddo Indian word that gave Texas its name
wrangler	cowboy (usually a young boy) in charge of the remuda (extra horses) on a cattle drive
Yankees	a soldier for the Union or North during the Civil War

Slave Narratives

Among the people who came to Texas in the 1820's were the Negro slaves of the first Anglo settlers. In the eyes of the law, they were not considered 'people' but were, instead, the 'property' of those who owned them.

A story circulated by the white defenders of slavery in the Lone Star State maintained that slaves in Texas were happier and better treated than anywhere else. This statement completely overlooks the realities. It is far more likely that the treatment of slaves in Texas was neither better nor worse than it was in other slave-owning states. The myth perpetuated itself, however, and today it is still believed even by blacks. But as a former slave once remarked, "Tisn't he who has stood and looked on, that can tell you what slavery is—'tis he who has endured."

Not until the 1930's, when historian John B. Cade of Southern University recognized the need to preserve this neglected source of our country's history, was an effort made to collect the stories of those who had endured. The project was continued later by the Federal government. Interviewers working under the Federal Writers' Project of the Works Progress Administration interviewed elderly ex-slaves in many places. In Texas 308 original narratives of lives spent in slavery were collected. These unique, first-hand accounts filled four typewritten volumes in the Rare Book Collection of the Library of Congress.

There they remained, still silent and unpublished, until 1974 when Ronnie C. Tyler and Lawrence R. Murphy produced **The Slave Narratives of Texas**, a book which contains material meticulously edited from these interviews.

Two excerpts from this book, one from a slave who was treated with care and concern, another whose treatment was harsh and degrading, provide the merest insight into the full impact of slavery upon human lives.

JACK CAUTHERN

My master was Dick Townes, and my folks came with him from Alabama. He owned a big plantation fifteen miles from Austin and worked lots of slaves. We had the best master in the whole country, and everybody called us "Townes' free niggers," he was so good to us, and we worked hard for him, raising cotton and corn and wheat and oats.

Most of the slaves lived in a two-room log cabin with dirt floors over in the quarters, but I lived in the master's yard. That's where I was born. There was a tall fence between the yard and the quarters, and the other nigger boys were so jealous of me they wouldn't let me cross that fence into the quarters. They told me I thought I was white, just for living in the master's yard.

Me and my young master had good times. He was near my age, and we'd steal chickens from old miss and go down in the orchard and barbeque them. One time she caught us and sure wore us out! She'd send us to pick peas, but few peas were picked!

Old miss was good to her colored folks. When she'd hear a baby crying in the night, she'd put on her boots and take her lantern to go see about it. If we needed a doctor she'd send for old Dr. Rector, and when I had the measles she gave me some pills big as the end of my finger.

ADELINE MARSHALL

Captain (massa), he was a bad man, and his drivers hard, too, all the time whipping and strapping the niggers to make them work harder. It didn't make any difference to captain how little you were, you went out to the field almost as soon as you could walk. The drivers didn't use the bullwhip on the little niggers, but they played the switch on us which stung the hide plenty. Sometimes they put a nigger in the stocks and left them two or three days, didn't give them anything to eat or drink of water. If the nigger died, they just left them in a box and dug a hole out back of the horse lot and dumped them in and covered the grave up. There wasn't any preaching service or anything, put the poor nigger out of misery, that's all.

Old captain was just hard on his niggers, and I remember one day he strapped old Beans who's so old he couldn't work good any more, and in the morning they found him hanging from a tree back of the quarters. He had hung himself to escape the misery.

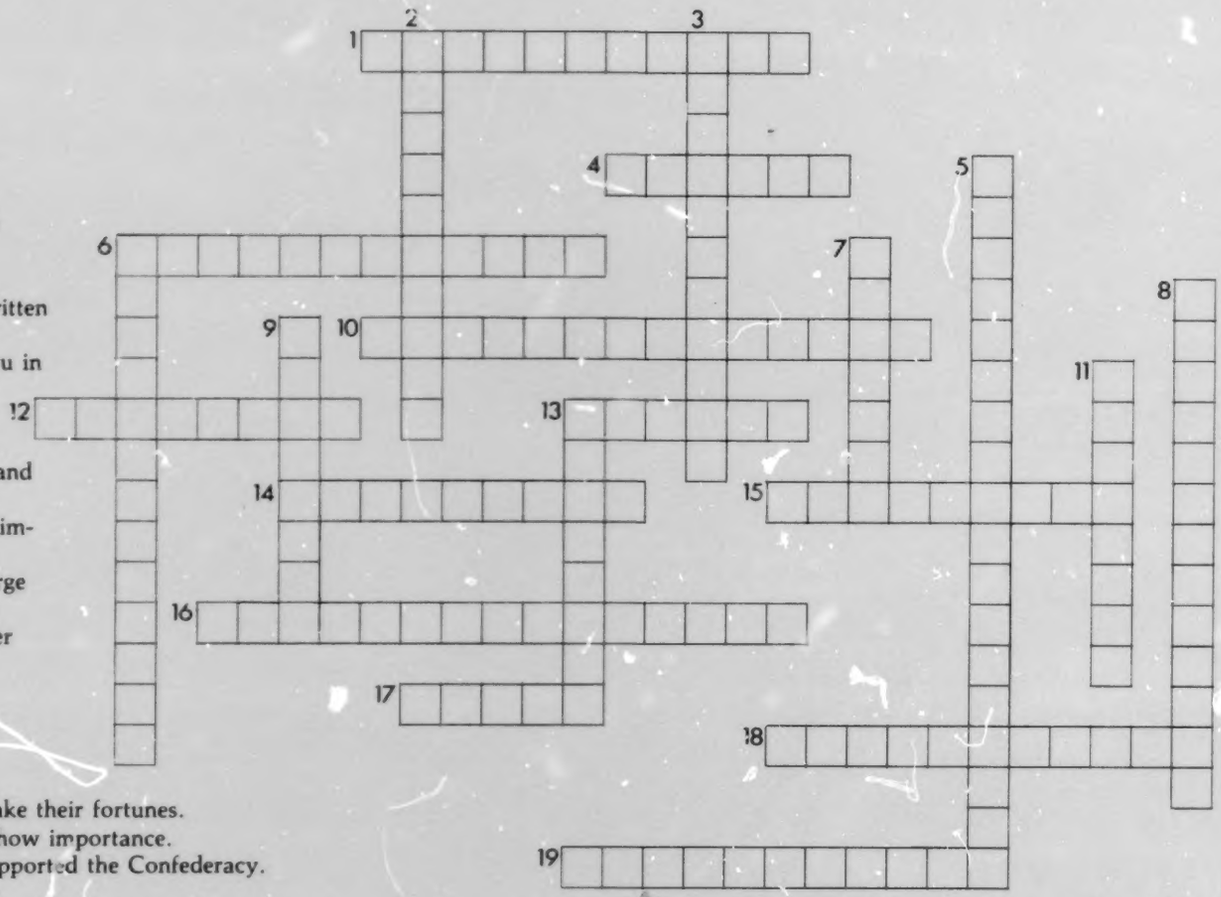
We worked every day except Sunday and had to do our washing then. If somebody got sick week days, he had to work Sunday to make it up. When we came in at night, we had to go right to bed. They didn't allow any light in the quarters, and you'd better be in bed if you didn't want a whipping.

People of Texas—Crossword Puzzle

Answers on page 92

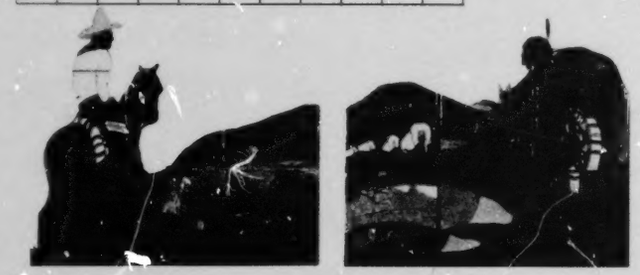
DOWN

2. People who leave their homes to settle permanently in a foreign country.
3. Colonizers.
5. Native Americans who lived before written history.
6. Spanish conquerors of Mexico and Peru in the 16th century.
7. Soldiers for the Union or North during the Civil War.
8. One who studies scientifically the life and culture of ancient peoples.
9. People who go into unknown or unclaimed territory to settle.
11. Cowboy (usually a young boy) in charge of the extra horses on a cattle drive.
13. Women with great strength of character and courage.



ACROSS

1. Adventurers who came to Texas to make their fortunes.
4. Impressive in size; larger than life to show importance.
6. Any Southerners who fought for or supported the Confederacy.
10. Americans of English birth or ancestry.
12. A person who models or carves figures of clay, stone, metal or wood.
13. Men of great strength and courage.
14. People who explore unknown or little known regions.
15. A writer or student of history who studies records and documents of the past for a particular purpose.
16. Native Americans who lived after written history.
17. A Caddo Indian word that gave Texas its name.
18. People or animals who live in some specified region.
19. Followers of St. Francis of Assisi who established missions in Texas and the Southwest.



People of Texas—Data Retrieval Sheet

Begin outside the building:

1. a. What figure is over the door of the main entrance? _____

   b. What group of people does it represent? _____
2. In the ornamental designs of the bronze doors:
   a. Name two things used by cowboys and wranglers. _____

The Great Hall

In the mural on the left of the entry:

3. What religious group established missions and helped secure Texas and the Southwest for Spain? _____
4. What three vows did they take? (Represented by three female figures located just past the first column.) _____
5. At the far right of this mural, what *specific* group of people is shown coming to Texas in covered wagons? _____

In the mural on the right of the entry, start at the far left:

6. In the first episode of this mural, a group of famous Texans have gathered to celebrate a special ceremony. What is it? _____
7. What two major culture groups are present? _____
8. Above them, the artist has painted a 'last salute' to the State's first inhabitants. Who are they? _____
9. a. Just past the column, a line of mounted cavalry dressed in gray uniforms marches off to *what* war? _____
10. What two groups of people are shown in conflict over water rights in West Texas? _____
11. In the center panel, what are the children holding that relates to school? _____

East Texas Room

12. Name the jobs the men are doing in:
    a. The mural over the entry from the Hall of Heroes. _____

    b. The mural over the doorway as you walk toward the West Texas Room. _____

West Texas Room

13. Describe the expression on the boy's face in the mural over the entry. _____
14. Compare what is happening in the two murals. _____
15. Name 3 pieces of a cowboy's outfit as seen on the carved wooden statue of the cowboy. _____

North Texas Room

16. In the mural the central figure is 'Old Man Texas.' In his arms are a typical family group and the twin cities of Dallas and Fort Worth. Name some of the 'wonders of a modern age' which surround them. _____
17. Explain what these 'wonders' tell us about the type of people who settled in North Central Texas? _____

South Texas Room

18. Describe three of the wood-carved figures on the walls and explain their significance to the South Texas region:
    a. _____
    b. _____
    c. _____
19. In the mural at the end of the room, what cultures are represented either by figures or by a building? _____
20. Why do you think the artist chose a beautiful girl to represent South Texas? _____

Answers on page 93

Pre-Visit, Post-Visit Activities

1. *To develop higher levels of critical thinking and fulfill a wider range of State mandated essential elements, incorporate* **Texarkana Smith in the Temple of Mysteries** *and the* **Archaeological Dig Discovery Game** *in your lesson plans.*
2. **Play Lone Star Trivia** *for evaluation and review.*

Geographic Areas—The Effect of Land and Climate

So vast is the area covered by Texas, that the climate, the weather, and even the land itself vary greatly from one region to another. John Q. Anderson described the Land of the Lone Star *with great sensitivity:*

> The lay of the land in Texas has had much to do with both the destiny and lore of the state. . . .Travelers arriving by the waters of the Gulf of Mexico saw a seemingly endless plain stretching back from the beach; those riding over the Camino Real, the Old Spanish Trail, from Natchitoches, Louisiana, to San Antonio saw a shifting panorama of dense, well-watered forests, rolling hills covered with post oaks small; open prairies, low-frowning mesas, and finally the vast plains of the buffalo range; those coming south out of Arkansas plowed through the tangled wilderness of the Cross Timbers before they reached the prairie. Sooner or later all travelers experienced the vastness of the ocean-like prairies which made the eye ache from the distance that stretched to the horizons. (John Q. Anderson. Ed., **Tales of Frontier Texas, 1830-1860**, SMU Press, 1984)

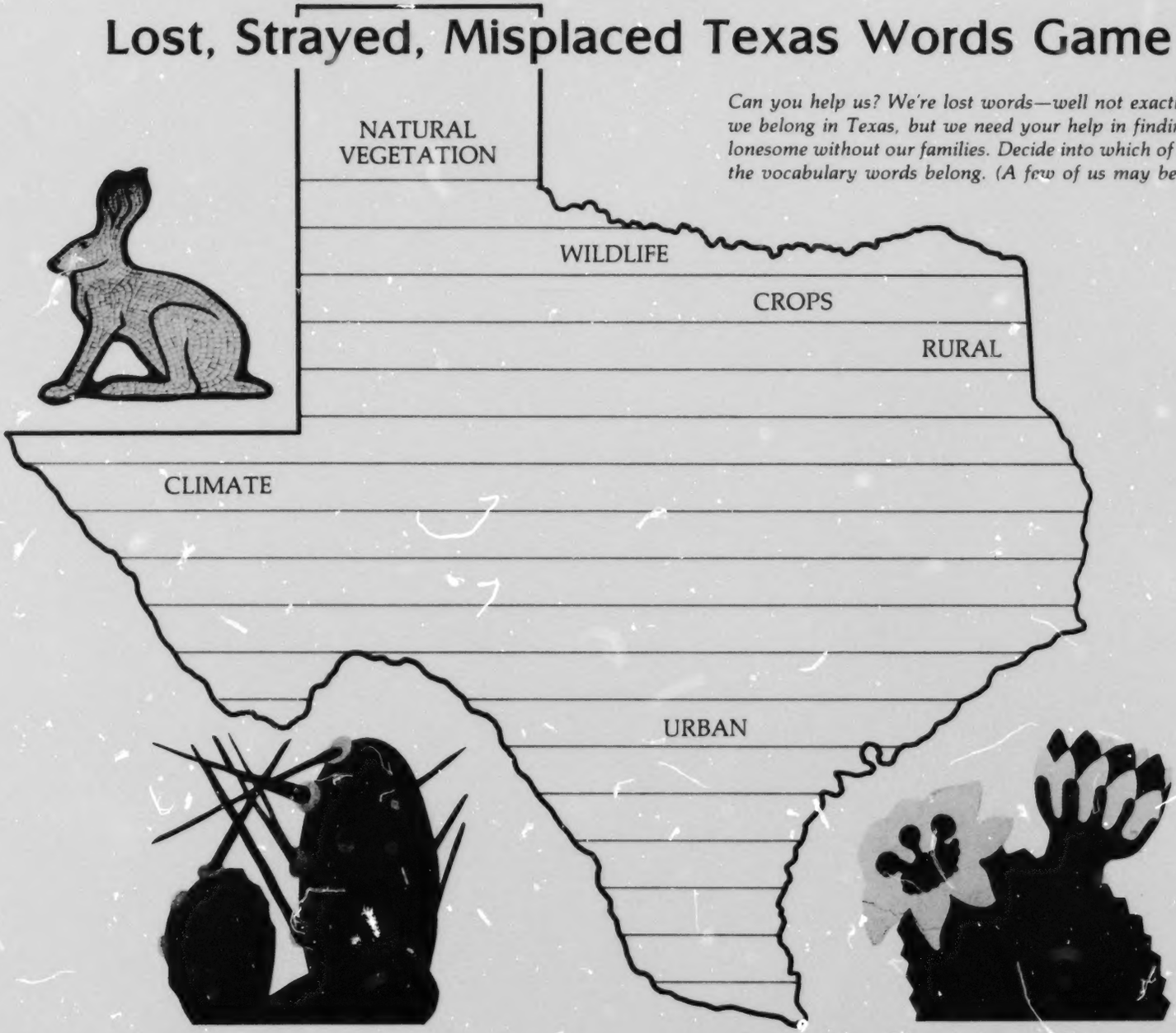
From the earliest days, distinctive ways of life developed in the different regions as Texans shaped the land to their needs and in turn were shaped by it.

Vocabulary

agrarian	pertaining to farming or agriculture
arid	dry, barren
armadillo	a small, burrowing mammal with an armorlike shell of bony plates
cactus	any of various plants with fleshy stems or branches usually bearing spines instead of leaves; some varieties have showy flowers; found in dry areas of Texas
citrus tree	any of a group of trees that bear oranges, lemons, limes, grapefruit, or other such fruit
commerce	trade, business
corn	a kind of grain that grows in kernels on large ears; maize
cotton	soft, white fibers in a fluffy mass around the seeds of a plant of the mallow family
development	gradual growth to a more complete, complex, or desirable state through progressive changes
hardwood	any hard, compact wood, such as oak
hill country	the low hills where the Edwards Plateau of West Texas meets the low Gulf coastal plain of South Texas; famous for wildflowers.
humid	moist, damp
industrialized	pertaining to machine production rather than agriculture or commerce
jack rabbit	a large hare of western North America having very long legs and ears
longhorns	a breed of cattle with very long horns; descendants of early Spanish cattle
magnolia	a tree with wide, shiny green leaves and large white or pink flowers; in Texas, found mostly in South Texas
mesquite	shrub or tree that grows in the Southwest United States
mustangs	wild horses; descendants from Spanish horses
pine	any group of evergreen trees having cones and clusters of needle-shaped leaves; in Texas, found mostly in East Texas
prairie	a large area of level or rolling land having grass but few trees
refinery	a building and machinery for purifying petroleum
road runner	a long-tailed bird of the Southwestern United States, characterized by running swiftly instead of flying
rural	belonging to the country rather than the city
Spanish moss	a mosslike plant usually found hanging from trees in long, graceful strands which have a grayish color
sylvan	of, or in, the woods
urban	belonging to cities or towns rather than the country
vegatation	plantlife that grows naturally
wheat	a grain used to make flour

Lost, Strayed, Misplaced Texas Words Game Map

Can you help us? We're lost words—well not exactly lost, we all know that we belong in Texas, but we need your help in finding our way home. We're lonesome without our families. Decide into which of the six categories each of the vocabulary words belong. (A few of us may belong in two places.)



agrarian
arid
armadillo
cactus
citrus tree
commerce
corn
cotton
development
hardwood
hill country
humid
industrialized
jack rabbit
longhorns
magnolia
mesquite
mustangs
pine
prairie
refinery
road runner
rural
Spanish moss
sylvan
urban
vegetation
wheat

Answers on page 93

Geographic Areas—Data Retrieval Sheet

Begin outside the building.

1. In the ornamental designs of the bronze doors, identify symbols for:
   a. Two important Texas crops: _____
   b. Three important Texas industries: _____
   _____

East Texas Room

In the mural over the door leading to the West Texas Room:

2. Find four ways the lumber industry is represented: _____
   _____
3. Name three ways the cotton industry is represented: _____
   _____

Study this mural until you find the sleeping giants in the earth.

4. What do they represent? (For the answer, turn and look at the mural over the entrance.)
   _____
5. What do the shafts of light represent? _____
   _____
6. List four other ways the oil industry is represented in this mural:
   _____
   _____

West Texas Room

7. Find four ways in which the decorations of this room stress the importance of cattle ranching to West Texas: _____
   _____
   _____
8. Name two ways in which the typical climate and vegatation of West Texas are portrayed: _____
   _____

North Texas Room

In the mural over the doorway as you enter from the Hall of Heroes:

9. Find three important farm crops in the North Texas region:
   _____
10. How did the artist represent culture and education?
    _____
11. How did the artist represent the importance of banking to North Texas? _____
    _____
12. Name two things that indicate the importance of transportation to the development of the North Texas region:
    _____
13. How are Dallas and Fort Worth portrayed? _____
    _____
    _____

South Texas Room

14. In the mural:
    a. Name two types of vegetation which indicate that part of South Texas is humid and hot: _____
    _____
    b. Which plant indicates that part of South Texas is a dry area? _____
    c. What aspect of the region do the shovel and small bucket represent? _____
    d. What important Texas crop is loaded on the steamboat? _____
    e. What does the fan represent? _____
    f. Name five animals depicted in the mural: _____
    _____
15. *To find the following answers, look at the mural and around the room at wood-carved shields on the walls.*
    a. List two things in the room indicating that citrus fruit is imporant to the South Texas economy: _____
    _____
    b. Name four ways in which the Gulf of Mexico influences the South Texas economy: _____
    _____
    c. Name two ways in which the importance of oil is indicated: _____

Answers on page 93

Events That Influenced the Course of History

Perhaps no generation before the nuclear age has been so aware of how significant even one event can be in changing the course of history. Just as ever-widening ripples on a pond can disturb the entire life cycle of myriad creatures living near the surface, so the outcome of significant historical events can influence the cultural development of entire nations.

In a Texas history classroom, the drama of Texas unfolds daily from earliest primitive man through the stirring events of the war for Texas independence to the present century. Yet sometimes it takes the fresh and realistic approach of artists like those who contributed to the Hall of State to help us see our lives as a direct continuation of events that shaped the state in which we live.

Vocabulary

annexation	to join or add to something larger
chastity	purity, simplicity of style or taste
Confederacy	eleven southern states that withdrew from the United States
conquistador	Spanish explorer, conqueror
empresario	a title given to men under contract with the Mexican government to lead colonists into Texas
equality	having the same privileges, status, or rights
filibuster	an adventurer who led private armies into Texas to overthrow Spanish authority
Franciscan order	followers of a religious order founded by St. Francis of Assisi in 1209
fraternity	brotherhood
friar	priest
funeral pyre	a pile of wood for burning a body
land grant	gift of land by government
liberty	freedom
massacre	wholesale pitiless slaughter
mission	a church and other buildings in a settlement founded by the Franciscan Order to bring Spanish culture and religion to the Indians
obedience	submission to authority or law
Old Three Hundred	Austin's first 300 families in Texas
poverty	condition of being poor
secession	a formal withdrawal from an organization or alliance
siege	the surrounding of a fortified place by an army trying to capture it

Pre-Visit, Post-Visit Activities

1. To develop higher levels of critical thinking and fulfill a wider range of State mandated essential elements, incorporate **Texarkana Smith in the Temple of Mysteries** *and the* **Archaeological Dig Discovery Game** *in your lesson plans.*

2. Play Lone Star Trivia *for evaluation and review.*

Events That Influenced the Course of History
"I Was There" Game

Pre-Visit Activities

Directions:

1. *From the events listed, select those the class has studied.*
2. *Assign partners or groups to research the events.*
3. *Each student writes a short eyewitness account of the event concluding with a statement of its importance.*
4. *Each student reads his adventure to the class; other students try to identify the event and principal characters.*

Example:

"I was the first European to set foot in Texas. Thanks to God, I was washed ashore on the Texas coast one cold morning in 1519. My comrades and I immediately claimed the land for the King of Spain. We were befriended by a terrifying group of large natives who later made prisoners of us after many of them became ill. They blamed us for their sickness. Finally, after almost eight years, we escaped. I managed to return to New Spain."

"My adventure was important because I established Spain's claim to Texas; wrote the first description of the land, natives, and wildlife; and I told the Spanish authorities of the Indian stories I heard about seven cities of gold to the north."

I was there! Who am I!

List of Events:

1. Spanish discovery and exploration: Cabeza de Vaca, Estevan, Coronado, De Soto.
2. French enter Texas: La Salle's attempt to establish a colony.
3. Spanish missions: Purpose and establishment of the Spanish missions by the Franciscans.
4. Filibusters: Philip Nolan, Peter Ellis Bean, Gutiérrez-Magee Expedition, Dr. James Long.
5. Anglo Colonization: The arrival of the Old Three Hundred under the leadership of Stephen Austin.
6. First Major Conflict between the Anglos and Mexican authorities: Battle of Gonzales.
7. The Siege of the Alamo.
8. The Battle of San Jacinto and surrender of Santa Anna.
9. Establishment of free schools: Lamar as "Father of Texas Education."
10. Annexation of Texas.
11. Texas in the Civil War: John B. Hood, Albert Sidney Johnston, Dick Dowling.
12. Development of the State's Natural Resources:
    - A. Importance of shipping and development of the coastal cities
    - B. Development of transportation
        1) stagecoach lines
        2) railroads and airplanes
        3) camels
    - C. Development of music, literature, science
        1) famous musicians
        2) Texas writers
        3) NASA
    - D. Importance of major products and industries
        1) cotton
        2) lumber
        3) oil
        4) cattle

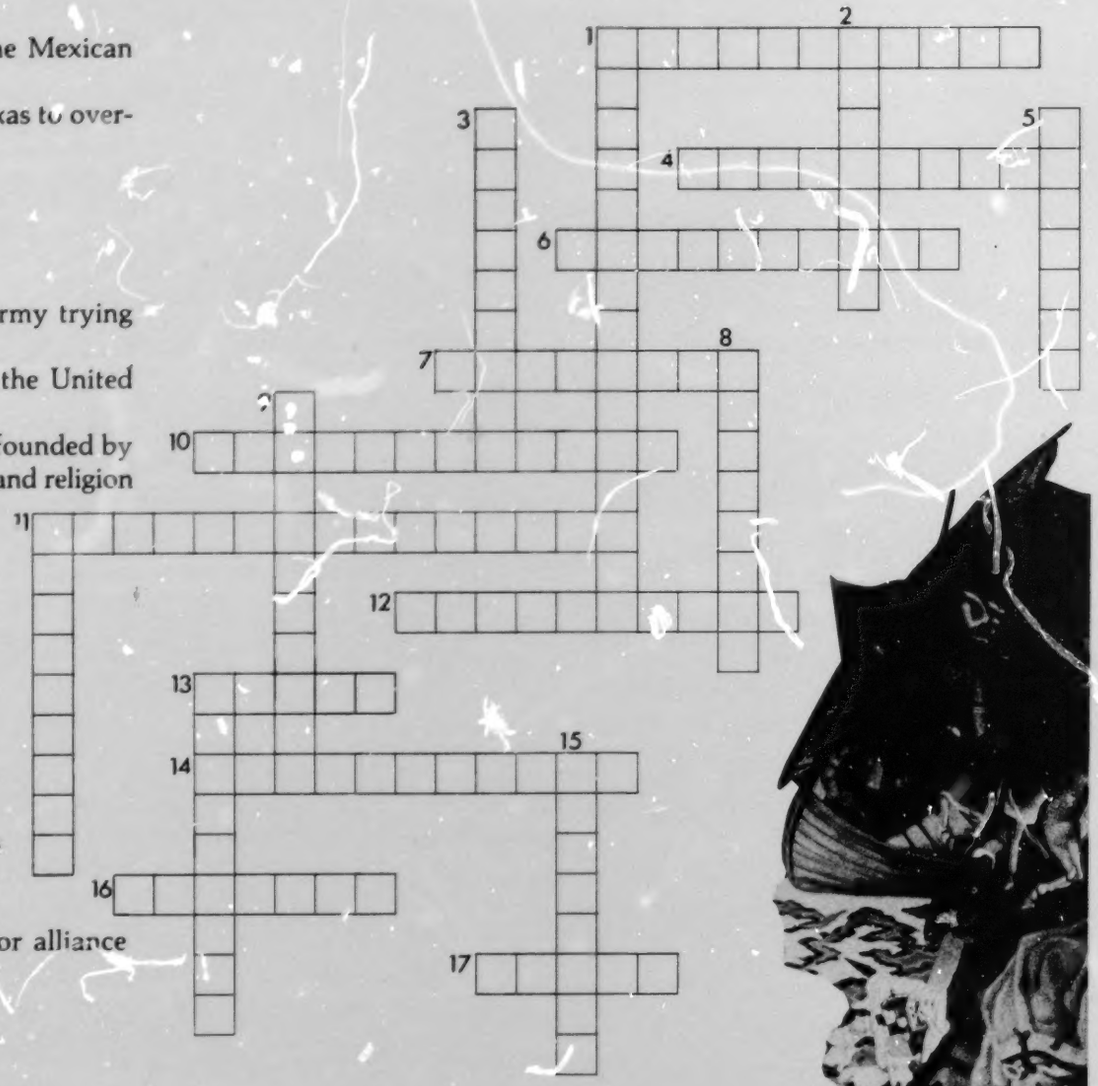
Events That Influenced the Course of History
Crossword Puzzle

ACROSS

1. a pile of wood for burning
4. a title given to men under contract with the Mexican government to lead colonists into Texas
6. an adventurer who led private armies into Texas to overthrow Spanish authority
7. wholesale pitiless slaughter
10. Spanish explorer, conqueror
11. Austin's first 300 families in Texas
12. brotherhood
13. the surrounding of a fortified place by an army trying to capture it
14. eleven southern states that withdrew from the United States
16. a church and other buildings in a settlement founded by the Franciscan Order to bring Spanish culture and religion to the Indians
17. priest

DOWN

1. religious group founded by St. Francis of Assisi in 1209
2. freedom
3. gift of land by government
5. condition of being poor
8. having the same privileges, status, or rights
9. to join or add to something larger
11. submission to authority or law
13. a formal withdrawal from an organization or alliance
15. purity



Answers on page 24

Events That Influenced the Course of History
Data Retrieval Sheet

Answers on page 93

The Great Hall

In the mural on the left as you enter:

1. a. What is the earliest event shown? _____
   b. Identify the explorer. _____
2. What important event is symbolized in the scene showing La Salle with the French Flag? _____
3. a. Why was the arrival of Franciscan priests an important event in Texas history? _____
   b. How does the mural indicate their importance? List all the ways you see. _____
   c. How does the mural show the demands made upon them by their religion? _____
4. a. What term is used to identify the adventurers who came to Texas while it was still a Spanish territory? _____
   b. How did they influence Texas history? _____
   c. In the mural to the right of the Alamo, they are symbolized by James P. Long on a dappled gray horse, and below him a vulture, dead bodies, trampled Spanish flag, and "1810 San Antonio" sign which represents the _____ expedition.
5. a. In the top right corner of this mural, who is the young man standing in front of the two horsemen? _____
   b. If the paper he is holding is *not* a map, what does it symbolize? _____
6. The same man is shown beside a pioneer wagon train. What important event does this symbolize in Texas history? _____
7. a. The first actual battle of the Texas Revolution is symbolized just to the left of the Alamo scene. Where did it take place? _____
   b. Explain what is happening in the scene. _____
8. a. What event did the artist consider most important in Texas history? _____
   b. How is this indicated? _____
   c. What is Travis doing? _____
9. To the left of the Alamo scene, how is the Battle of San Jacinto represented? _____

In the mural across the Great Hall, start at the far left:

10. What important event is taking place? Explain how you know. _____
11. a. How is Texas' participation in the Civil War represented? _____
    b. What names are shown on the mural in connection with the Civil War? _____
12. a. What event in the mural "Texas Today" is considered most important by the artist? _____
    b. Name the man shown holding a legal document who was instrumental in achieving this. _____
13. What evidence do you see in the mural "Texas Today" that indicates the develpoment of the state's natural resources and economy? List all the ways you see. _____
14. How does the artist indicate cultural development? _____

Hall of Heroes

15. What information is contained on the bronze plaque commemorating the Battle of San Jacinto?
    1) How many Texans fought? _____
    2) How many Mexicans fought? _____
    3) How many Texans were wounded? _____ Killed? _____
    4) How many Mexicans were wounded? _____ Killed? _____ Taken prisoner? _____
    5) Why was the battle important? _____

Six Nations

Texas takes a long look backward. This retrospective sweeps across unequal periods of history each important to the early growth and development of the state. The Six Flags that flew over Texas and the governments they represented shaped the Texas culture of today.

Vocabulary

allegiance	loyalty to one's country
annexation	to join or add to something larger
centennial	100th anniversary, or its celebration
chronlogical	arranged in order of occurence
citizen	an inhabitant of a city, town, or country
Confederacy	the states that seceded from the Union during the Civil War
independent	not subject to control by others
patriotism	love or devotion to one's country
republic	a government in which supreme power resides with its citizens
secession	to withdraw formally from an organization or alliance

Post-Visit Activities

1. Make a poster by drawing the flags that flew over Texas. Above or below each flag, place the date it flew over Texas.

2. Draw six U.S. maps, one for each country at the time it controlled Texas. For example, one map would show Spanish and U.S. holdings before 1821. A second map would show Mexico's holding in 1836. Continue with the other countries.

Pre-Visit, Post-Visit Activities

1. To develop higher levels of critical thinking and fulfill a wider range of State mandated essential elements, incorporate **Texarkana Smith in the Temple of Mysteries** *and the* **Archaeological Dig Discovery Game** *in your lesson plans.*

2. **Play Lone Star Trivia** *for evaluation and review.*

Six Nations—Vocabulary Activity: "Break the Code"

There was competition among the countries whose flags flew over Texas. Some may have used codes to send messages. See if you can break the code for these vocabulary words.

Example:

1.	A	L	L	E	G	I	A	N	C	E	– loyalty to one's country.
	26	15	15	22	20	18	26	13	24	22	
2.											– love or devotion to one's country.
	11	26	7	9	18	12	7	18	8	14	
3.									– a government in which supreme power resides with citizens.		
	9	22	11	6	25	15	18	24			
4.											– 100th anniversary or its celebration.
	24	22	13	7	22	13	13	18	26	15	
5.												– the states that seceded from the Union during the Civil War.
	24	12	13	21	22	23	22	9	26	24	2	
6.											– to join or add to.
	26	13	13	22	3	26	7	18	12	13	
7.										– formal withdrawal from an organization	
	8	22	24	22	8	8	18	12	13		
8.								– an inhabitant of a city or town.			
	24	18	7	18	1	22	13				
9.											– not subject to control of others.
	18	13	23	22	11	22	13	23	22	13	7
10.												– Arranged in order of occurrence.
	24	19	9	12	13	12	15	12	20	18	24	26	15

Answers on page 94

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Six Nations—Data Retrieval Sheet

1. What flags are to your left on entering the Great Hall? _____
2. What flags are to your right? _____
3. What flags are in the mural to the left? _____
4. What country built missions? _____
5. Above the Alamo, what countries are shown recognizing Texas as an independent country? _____
6. How many flags are on the mural to the left? _____
7. Draw 3 of the shields represented on the Gold Medallion and name the countries your shields represent.
8. In the mural to the right of the Gold Medallion, what flag is being raised? _____
9. What flag does Jane Long hold? _____
10. What flag is shown to the left of the cowboy? _____
11. What flag is shown on the ship? _____

North Texas Room

12. Under what flag would Texas be in the period of time represented in the mural over the entry? _____

South Texas Room

13. Of the countries holding Texas before it became a state, what country most influenced South Texas? _____
14. Name at least 3 contributions of this country to our Texas heritage. _____
15. What 2 large culture groups are represented by the two men working together to saw the tree? _____

West Texas Room

16. What country is represented by some of the tiles on the floor and walls? _____

Hall of Heroes

17. From what country were all the men in the Hall of Heroes *before* they moved to Texas? _____
18. Read through your answers. In your opinion, what countries have had the greatest influence on Texas? Why? _____

Answers on page 94

Pre-Visit, Post-Visit Activities

1. *To develop higher levels of critical thinking and fulfill a wider range of State mandated essential elements, incorporate* **Texarkana Smith in the Temple of Mysteries** *and the* **Archaeological Dig Discovery Game** *in your lesson plans.*
2. **Play Lone Star Trivia** *for evaluation and review.*

Heroes & Heroines

The Hall of State is a lasting tribute to thousands of men and women who moulded the Texan way of life. Many were well suited to the frontier, others were not; some played historic roles; others left little or no record behind them; a few were greatly honored in their lifetime; others were never acknowledged. The names of those who shouldered the responsibilities of leadership during Texas' fight for independence have become a part of the history and legend of the state, but there were many who met the challenge of the time with courage and strength of character. None would have called themselves 'hero' or 'heroine,' yet they lived to pass along a proud legacy of democratic ideals and a spirited individualism.

Exterior Frieze

The historic character of the Hall of State reaches out to visitors even before they enter. The carved frieze extending above the colonnades and around the wings includes the names of fifty-six heroes and statesmen most closely identified with the early chapters of Texas history. The partial list that follows was randomly selected from the names on the frieze to help extend and deepen the experience of Texas history in the Hall of State.

Branch Turner Archer
Moseley (Mosely) Baker
Henry Weidner Baylor
Peter Hansborough Bell
James Butler Bonham
Gail Borden
James Bowie
Edward Burleson
David Gouverneur Burnet
Francisco Vásquez de Coronado
David Crockett
Richard Ellis
John Coffee Hays
James Pinckney Henderson
James Stephen Hogg
Memucan Hunt
Albert Sidney Johnston
Anson Jones
Thomas S. Lubbock
Benjamin McCulloch
Benjamin Rush Milam
Elisha Marshall Pease
Alonso Alvarez de Piñeda
John Henniger Reagan
William Redi Scurry
Sidney Sherman
Erastus (Deaf) Smith
Alvar Nunez Cabeza de Vaca
Isaac Van Zandt
William Harris Wharton

Hall of Heroes

Inside the building the bronze statues of six statesmen and heroes who helped create the Texas republic were placed in the great semi-circular Hall of Heroes. Their selection was made in 1935 at the request of the Centennial Legislative Committee who implemented the construction and decoration of the Hall of State building. They asked historians throughout the state to name a half dozen men who, in their opinion, could be singled out more than any others for their services in the early days. The six named most often were Austin, Houston, Lamar, Fannin, Rusk, and Travis.

STEPHEN F. AUSTIN: He accepted the responsibility of carrying out the empresario contract that had been granted by the Spanish government to his father, Moses Austin, who died before he could fulfill its terms. In 1821, he led the first Anglo-American settlers into what was then an unknown and foreign wilderness. Austin's friendly, tactful personality and experience in both law and business made him the ideal colonizer. Behind the friendliness was a man of vision, strength of character, and commitment. Using skillful diplomacy and patience in his dealings with the Mexican government, he put aside his own interests so that others might prosper. He was truly the Father of Texas. Such was the quality of his leadership, that it was not until Austin advised breaking with Mexico in 1835, that the Texans, who until that time had been divided between peace and war, united in their efforts.

SAM HOUSTON: His leadership during the Convention at Washington-on-the-Brazos in March 1836 helped to establish the legitimacy of Texas' cause against Mexico, giving legality and credence to the young Republic's first steps. The result was a formal Declaration of Independence on March 2, 1836. He earned the title Savior of Texas when he led 900 men to victory at San Jacinto on April 21, 1836. In the following years, Houston used his astute political judgment and understanding of human behavior to achieve his goals and dreams for Texas. Houston was both Congressman and Governor of Tennessee, a naturalized Cherokee Indian, President of the Texas Republic twice, United States Senator, and Governor of Texas.

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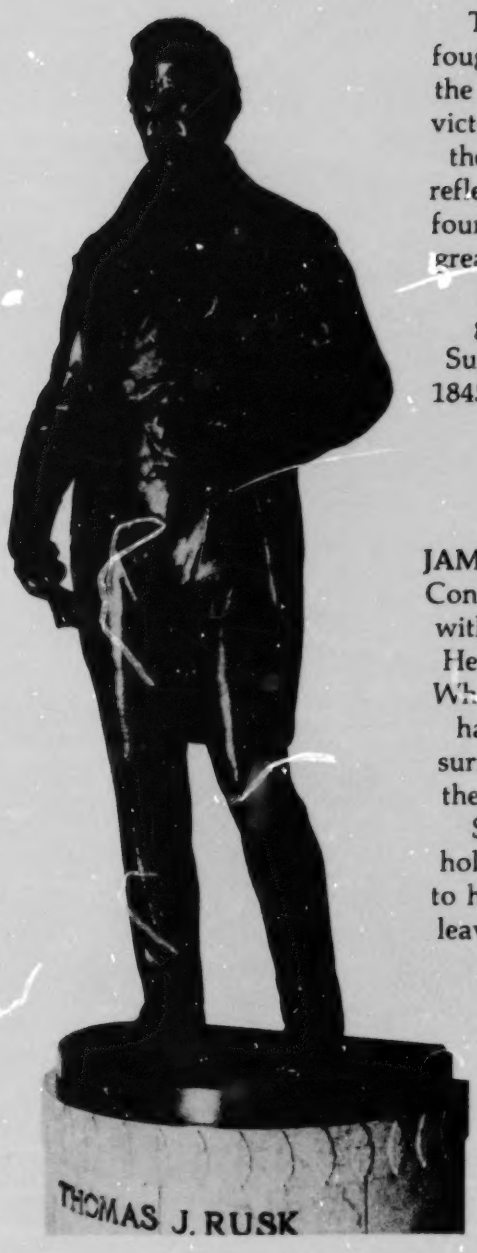

THOMAS JEFFERSON RUSK: As Secretary of War, he fought beside Houston at San Jacinto, then took command of the Army after Houston was wounded, urging the men on to victory at a crucial turning point in the battle. His account of the battle, dated April 22, 1836, is clear and concise, yet it reflects the emotion that inspired officers and men alike. Rusk found Texas a cause worth fighting for, and he served it with great devotion all of his life, bringing a sharp legal mind and high intelligence to bear on the problems of the young government. He was Congressman, Chief Justice of the Supreme Court, President of the Annexation Convention in 1845, then represented Texas in the United States Senate until his death.

JAMES WALKER FANNIN: He led the Texans in the Battle of Concepción, and commanded the regiment that was massacred with him at Goliad. Coppini's statue of Fannin in the Hall of Heroes was inspired by the legend of his last three requests: When the Mexican General came to tell him that Santa Anna had ordered his death, he reminded him that his men had surrendered in good faith as prisoners of war and asked that they be allowed to disperse, perhaps to return to the United States; he also asked that he be shot in the heart; then, holding out his watch to the officer, he asked that it be sent to his wife since it was the only thing of value that he had to leave her. None of his requests were granted. Fannin typifies the men who gave their lives for Texas liberty.

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MIRABEAU B. LAMAR: He was a man of letters, poet, and writer who came to Texas in 1835 to carry out historical research. Caught up in the stirring events of the time, he joined the army as a private a few days before the Battle of San Jacinto. His accomplished horsemanship and bravery during skirmishes on April 20, 1836, won him a battlefield promotion to colonel of cavalry. As second President of the Texas Republic, he proposed that Texas establish a system of public education endowed by public lands. The legislature passed this act on January 26, 1839, thus securing the future of public education in Texas. His advocacy of the act earned him the title of Father of Education. Lamar always saw Texas as it could be, not as it was, and he left an enduring mark on its future.

WILLIAM BARRETT TRAVIS: Travis commanded the men in the Alamo who, through thirteen days of alternate hope and despair, fought to the last man. His letter of appeal for aid is one of the world's great documents of freedom:

Commandancy of the Alamo—
Bexar, Feby. 24th, 1836—

To the People of Texas & all Americans in the world, Fellow Citizens & Compatriots—I am besieged, by a thousand or more of the Mexicans under Santa Anna—I have sustained a continued Bombardment & connonade for 24 hours & have not lost a man—The enemy has demanded a surrender at discretion, otherwise, the garrison are to be put to the sword, if the fort is taken—I have answered the demand with a cannon shot, & our flag still waves proudly from the walls—I shall never surrender or retreat. Then, I call on you in the name of Liberty, of Patriotism, & everything dear to the American character, to come to our aid, with all despatch—The enemy is receiving reinforcements daily & will no doubt increase to three or four thousand in four or five days. If this call is neglected, I am determined to sustain myself as long as possible & die like a soldier who never forgets what is due to his own honor & and that of his country—Victory or Death.

WILLIAM BARRETT TRAVIS
Lt.Col.comdt.

P.S. The Lord is on our side—When the enemy appeared in sight we had not three bushels of corn—We have since found in deserted houses 80 or 90 bushels & got into the walls 20 or 30 head of Beeves—

Travis.

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Esteban

Esteban (Estevan, Estevanico) was a black Moorish slave who was cast ashore with Cabeza de Vaca, Andres Dorantes de Carranza, and Alonso de Castillo Malanado somewhere near Galveston Island in 1528. He is the first Black European known by name to have explored the region north of the Rio Grande River. All four men were taken captive and enslaved, probably by Karankawa Indians, who found them shivering, sick, and hungry with other members of the Narvaez expedition.

Through eight years of hardship, Esteban and his three companions survived by using a rudimentary knowledge of medicine and herbs to heal the sick and wounded. This knowledge gave them a measure of freedom and they were allowed to travel among the Indian villages. Slowly the four adventurers made their way over the desert and mountain regions of the Southwest, greatly aided by Esteban's gift of languages which allowed them to communicate with the various Indian groups along the way. Finally, they reached Culiacan on the Pacific coast of Mexico and became the first Europeans to cross the American Southwest. From Culiacan they were escorted to Mexico City where they told wondrous tales about seven cities of gold.

Esteban probably was Dorantes' servant, for it was Dorantes who sold him to Antonio de Mendoza, the Viceroy of New Spain. Within a year, Mendoza had organized a search party headed by Fray Marcos de Niza to look for the legendary cities of gold. Whether Esteban wanted to go on this expedition, we do not know, but as a slave he had little choice. Resuming his role as a medicine man, Esteban and a small group of friendly Indians worked as an advance unit of the main party. As they drew near the Zuni Indian pueblo of Hawaikuh, Esteban believed that he had found one of the fabled cities. In his impatience to reach it before the main party, he proceeded without the friar. He ignored a warning not to enter, and was killed by the Zuni.

Stone Strength of the Past—Wings of the Future

Lend me the stone strength of the past and I
will lend you
The wings of the future, for I have them.

To the Rock That Will be a Cornerstone
Robinson Jeffers (1897-1962)

The Hall of State is a dynamic center of activity in a steadily growing metropolitan area. It serves as a center of research for scholars, interprets our past for the community-at-large through its educational programs and changing exhibitions, and preserves our heritage through its careful storage of priceless archives and museum objects. But for teachers there is another facet to this building that should not be overlooked. The Hall of State is also a huge, magnificent **artifact**. The building and all of its permanent features spring from the values and beliefs that were prevalent in the 1930's.

Symbolically, it speaks to us on two levels. On one level, it tells us about the sweeping events of the early days that created first an independent republic, then a state of the Union. As a shrine and memorial to Texas pioneers, the Hall of State reflects the fierce, almost reverent patriotism that Texans continued to feel one hundred years later. On a less conspicuous level, it reflects the world view and value system of those who created it. In this respect, it is fixed firmly in the cultural milieu of its own historical time. In the 1930's the nation was still enmeshed in the Great Depression; we had not yet fought World War II; no one dreamed that we would walk on the moon; and the great Civil Rights and women's equal rights movements of the 1950's and 1960's were still twenty years away. This duality in experiencing the building gives teachers a rare opportunity. For secondary students in particular, what is *not* there is just as important as what *is* there. The observant student will discover that blacks, hispanics, and women are in very short supply in the permanent decor of the building, even though members of all three groups were well represented in the revolutionary struggles.

It remained for another institution to achieve the balance that changing attitudes of the last quarter of the twentieth century demand. We are indebted to the Institute of Texan Cultures in San Antonio for its excellent publications which made it possible to include this balance in the manual. Our original purpose in **A GATHERING OF SYMBOLS: Texas History in the Hall of State** was to include only that material which could be enhanced and experienced in the building itself. We have departed from that purpose only in this one chapter for obvious reasons.

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Hispanic Leadership

Texas was blessed with outstanding Hispanic leadership from the very beginning of its struggle for independence. When the delegates to the Convention of 1836 gathered at Washington-on-the-Brazos on March 1, Lorenzo de Zavala and José Antonio Navarro were among them. Zavala was highly respected for his participation in the early formative years of the Mexican Republic. He had been ambassador to France and Governor of the State of Mexico. Navarro was one of four delegates from Bexar (San Antonio) where his fervent support of democratic ideals was well-known. Both men were among the twenty-one representatives who remained at Washington-on-the-Brazos to draft the first Constitution of the Texas Republic. Navarro would live to vote for annexation to the United States and help draft the Constitution of 1845.

Zavala and Navarro were only two of hundreds of Hispanic Texans who fought for Texas independence. Ideally the struggle should have brought the two groups closer together after independence was achieved, but the culture gap was too wide. Austin's colonists had been immigrants in a foreign land. During the years of the Republic, the tables slowly turned. Many Mexican Texans left their lands and property and returned to Mexico unable to cope with English laws, language, and customs. Those who remained through statehood began the long struggle to adapt to a new country. More than any other Americans, the rich, centuries-old Spanish heritage of the region is rightfully theirs.

The list of Hispanic leaders in **The Mexican Texans** (a pamphlet in the series **The Texians and the Texans**, Institute of Texan Cultures, San Antonio, 1971) begins with the year 1790. To enhance the experience of Texas history in the Hall of State, we recommend that students report on those whose contributions were made before the end of the Civil War:

Fray Isidro Félix de Espinosa
Cristóbal de los Santos Coy
José Vásquez Borrego
Tomás Sánchez de la Barrera y Gallardo
Antonio Gil Ybarbo
Antonio Leal
Juan Bautista de las Casas
Juan Manuel Zambrano
Bernardo Gutiérrez de Lara
José Félix Tresplacios
José Antonio Saucedo
Martín de Leon
Rafael Gonzáles
Gaspar Flores
Juan Martín de Vermendi
Plácido Benavides
Ramón Músquiz
José Antonio Navarro
José Francisco Ruiz
Lorenzo de Zavala
Gregorio Esparaza
José Miguel Aldrete
Jesus Cuéllar
Erasmo and Juan Sequín
Second Regiment of Texas Volunteers, Ninth Company, 1835-1836
José Antonio Menchaca
José María Jesús Carbajal (Carvajal)
Los Kineños
Don Manuel Músquiz
Proceso Martínez
Juan Nepomuceno Cortina
Santos Benavides
Ignacio Zaragoza de Sequín

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Negro Leadership

The black experience in the American environment represents a record of survival despite bondage; a record of outstanding achievements and contributions to the American heritage, despite great odds. (**The Afro-American Texans** a pamphlet in **The Texians and the Texans** series. San Antonio: Institute of Texan Cultures, 1975.)

From Esteban's arrival in 1528 to 1690, blacks were in the vanguard of Spanish conquest. The Spaniards and Moors had fought each other for centuries before the New World was discovered and each side enslaved their captives. Spanish explorers brought black Moorish slaves with them to Texas and many stayed. There was no stigma attached to the color of one's skin in Spanish Mexico. Free blacks were accepted socially and were free to marry whomever they chose. After winning independence from Spain, Mexico continued this enlightened policy. A free Negro had all the legal and political rights of citizenship. The frontier society of pre-revolutionary Texas generally accepted any individual on his personal merits, and there were no strong social bars against intermarriage.

The historical event which changed this situation in Texas was the push westward by Anglo Americans who were intent upon establishing a plantation based economy. They were convinced that the development of the vast, new land of Texas required cheap or free labor. Although the Mexican constitution made the slave trade illegal, Mexican officials adopted an expedient attitude which enabled the Americans to circumvent the anti-slave laws. But even as slaves, the blacks who came as pioneers contributed, though unwillingly, to the growth of agriculture and the cattle industry in frontier Texas, working side-by-side with white landowners. Later as free men, they used the skills learned in slavery to survive.

The following Texans are listed in **The Afro-American Texans**:

Esteban
Kiamata
William Goyens
Samuel McCullough, Jr.
Hendrick Arnold
The Wilson Potters
Milton M. Holland
Brit Johnson
G.T. Ruby
Norris Wright Cuney
Buffalo Soldiers
Henry Flipper
"80 John" Wallace
Mathew "Bones" Hooks
Richard Henry Boyd
Scott Joplin
Bill Pickett
Jack Johnson
Rube Foster
Emmet J. Scott
Jules Bledsoe
Doris Miller
Leonard R. Harmon
Mack H. Hannah, Jr.
Dr. J. Mason Brewer
Dr. Zelma George
Oscar N. Du Conge
Teresa Graves
Barbara Jordan

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JOSÉ ANTONIO NAVARRO
(1795-1871)

José Antonio Navarro, son of Angel Navarro and María Josefa Ruiz y Peña, was born on February 27, 1795. Navarro took an active part in the 1812 political uprisings against Spanish authorities which were led by Augustus W. Magee, José Bernardo Gutiérrez de Lara, and José Alvarez Toledo. When Toledo's forces were defeated in the Battle of Medina River on August 18, 1813, Navarro fled to Louisiana. In 1817 he returned to live permanently in San Antonio, where he took an active part in civic affairs. In 1825 he married Margarita de la Garza, who bore him seven children.

Navarro was elected to the Mexican Congress as an alternate representative from the State of Coahuila and Texas. He was one of the four delegates from Bexar in the Convention of 1836 at Washington-on-the-Brazos, where he signed the Declaration of Independence. He was also one of the twenty-one representatives that drafted the Constitution for the Republic.

In 1841 he accepted an appointment from Mirabeau B. Lamar to join the ill-fated Texas Santa Fe Expedition. The purpose of the expedition was to persuade the people of Santa Fe to annex peacefully to the Republic of Texas in order to receive the benefits of a democratic society. Instead, they were taken prisoner and sent to the Acordada Prison in Mexico City, where Navarro was sentenced to death by orders of Santa Anna. The sentence was later commuted to life imprisonment in the castle of San Juan de Ulua. On December 18, 1844, he managed to gain his freedom and made his way to the outskirts of Veracrúz. He escaped in a British ship bound for Cuba and New Orleans on January 18, 1845. He finally arrived at his home near Gerónimo on February 18th of that same year.

During the period from July 4 - August 27, 1845, Navarro was a delegate to the Convention of 1845, voting for the annexation of Texas to the United States and helping to draft the Constitution of 1845. He was a Senator from the 18th District during the First and Second Legislatures, 1846 - 1849.

Navarro County was founded in his honor in April, 1846. Corciscana, the County Seat, was named for the island of Corsica, where Navarro's father was born. Navarro died on January 13, 1871, and he was buried in San Fernando Cemetery in San Antonio. In 1936, the Texas Centennial Commission honored José Antonio Navarro by placing his statue in Corsicana.

José Antonio Navarro, hijo de Angel Navarro y María Josefa Ruiz y Peña, nació en San Antonio de Bexar el 27 de febrero de 1795. Navarro tomó parte activa en los levantamientos políticos dirigidos por Augustus W. Magee, José Bernardo Gutiérrez de Lara y José Alvarez Toledo, contra las autoridades españolas en 1812-1813 y huyó para Louisiana cuando las fuerzas de Toledo fueron derrotadas en la Batalla del Río Medina, el 18 de agosto de 1813. Regresó a San Antonio en 1817 donde permanece tomando parte activa en los asuntos públicos de la ciudad. En 1825 se casa con Margarita de la Garza con quien llega a tener siete hijos.

Navarro fue elegido Representante Suplente de Coahuila y Texas ante el Congreso Mexicano y fue uno de los cuatro Delegados de Bexar en la Convención de 1836 en Washington-on-the-Brazos, donde se firmó la Declaración de Independencia y fue uno de los 21 representantes que formularon la Constitución de la República.

En 1841 acepta a regañadientes el cargo que le ofrece Mirabeau B. Lamar en la Expedición de Texas-Santa Fé para persuadir a la gente de Sta. Fé para anexarse pacíficamente a la República de Texas y recibir los beneficios de su gobierno democrático. La Expedición se rinde el 5 de octubre de 1841 y los prisioneros son llevados a la ciudad de México, a la Prisión de la Acordada donde Navarro es sentenciado a muerte por ordenes de Santa Anna. La sentencia que conmutada a cadena perpetua en el Castillo de San Juan de Ulua. Sale libre bajo palabra el 18 de diciembre de 1844, a los alrededores de Veracrúz. Escapa en un barco Inglés hacia Cuba y luego hacia New Orleans el 18 de enero de 1845. Al fin llega a su tierra cerca de Gerónimo, el 18 de febrero del mismo año.

A partir del 4 de julio hasta el 27 de agosto de 1845, Navarro fue Delegado en la Convención de 1845, votando por la anexión de Texas a los E.U.A. y formulando la Constitución de 1845. Fue Senador del 18° Distrito, en la Primera y Segunda Legislaturas, de 1846 a 1849.

El Condado de Navarro fue fundado en su honor en abril de 1846. Corsicana tomó su nombre de la isla de Corsica, donde nació el padre de Navarro. Navarro muere el 13 de enero de 1871 y es enterrado en el Panteón de San Fernando, en San Antonio. En 1936 la comisión del centenario de Texas erige un monumento y coloca una estatua de Navarro en Corsicana.

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LORENZO DE ZAVALA
(1789-1836)

Manuel Lorenzo Justiniano de Zavala was born on October 3, 1789, in Tecoch, a town close to Mérida, Yucatán. He studied in the Seminary of San Ildefonso in 1807, where he became a strong advocate of liberal democratic reforms. Due to his ideas, Zavala was imprisoned in the castle of San Juan de Ulua in 1814. He remained there for three years, devoting his time to the study of English and medicine.

Zavala was representing the Province of Yucatán in the Spanish Parliament in Madrid in 1821, when Mexico declared its independence from Spain. He left immediately and returned to Mexico, where he was given an important position with the new government.

As a Federalist, Zavala felt that his political beliefs placed him in jeopardy during the national election of 1828, so he left hurriedly for Mexico City to take part in the revolt which made Vicente Guerrero President of the Republic. Guerrero appointed Zavala as Treasurer in appreciation for his services.

On March 12, 1829, the Galveston and Texas Land Company granted Zavala an empresario contract to settle 500 families in Texas. He gave up his position with the government and prepared to journey into what is now the United States.

When Santa Anna assumed power in Mexico in 1832, Zavala returned to be named Governor of the State of Mexico and Ambassador to France. He left Paris, however, and returned to Texas in July, 1835, after he became convinced that Santa Anna was no longer observing the Constitution of 1824. He settled down with his family in Buffalo Bayou but soon became an activist in the Texas Revolution, upholding the cause of Texas independence in Mexico. He represented the town of Harrisburg in the Consultation of 1835 and in the Convention of 1836, at Washington-on-the-Brazos where he signed the Declaration of Independence. On March 17, 1836, he was elected Vice-President of the Texas Republic. Zavala resigned his position as Vice-President on October 7, 1836, and he died on November 15, 1836. He was buried in Zavala Cemetery, later San Jacinto State Park. Zavala County was created in 1858 in his memory, and in 1931, the State of Texas erected a monument in honor of Lorenzo de Zavala.

Manuel Lorenzo Justiniano de Zavala nació en el pueblo de Tecoch, cerca de Mérida, Yucatán, el 3 de octubre de 1789. Estudió en el Seminario de San Ildefonso y en 1807 se convirtió en un liberal ardiente y defensor de las reformas democráticas. Por su liberalismo fue arrestado y enviado preso al Castillo de San Juan de Ulua en 1814, donde permaneció por tres años, dedicando ese tiempo al estudio del inglés y la medicina.

Fue miembro de la Asamblea de la Provincia de Yucatán en 1820 y 1821, representando a Yucatán en las Cortes Españolas en Madrid, hasta que se enteró de la Declaración de Independencia en México. A partir de ese momento, de regreso ya en México, ocupó importantes cargos en el nuevo gobierno.

Siendo federalista, se vió obligado, debido a la persecución, a salir rumbo a la ciudad de México, y a participar en la Revolución de la Acordada, de donde salió electo Presidente de México, Vicente Guerrero. Guerrero nombró a Zavala, Tesorero en apreciacion por sus servicios.

El 12 de marzo de 1829, recibió un contrato empresarial de Galveston and Texas Land Company para introducir 500 familias en Texas. Zavala es retirado de su cargo por los centralistas y aprovecha para viajar por los E.U.A.

En México vuelve a ser nombrado Gobernador del Edo. de México y Embajador en Francia cuando Santa Anna sube al poder. Sale de Paris y regresa a Texas en julio de 1835 cuando se convence de que Santa Anna no está observando la Constitución de 1824. Se instala con su familia en Buffalo Bayou y se convierte en un activista de la Revolución de Texas, apoyando la causa del Federalismo mexicano y la Independencia de Texas. Representó a la Municipalidad de Harrisburg en la Consulta de 1835 y en la Convención de 1836 en Washington-on-the-Brazos, donde firmó la Declaración de Independencia. El 17 de marzo de 1836 fue electo Vice Presidente de la República de Texas. Zavala renuncia a su cargo de Vice Presidente el 7 de octubre de 1836 y muere el 15 de noviembre de 1836 siendo enterrado en el Panteón de Zavala, después parte del Parque San Jacinto Estatal.

El Condado de Zavala fue creado en 1858, y en 1931 el Estado de Texas erige un monumento en su honor.

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"Where Are All the Women?"

This question deserves to be ranked as one of the top ten questions of the 20th century. It was asked by the daughter of State Treasurer Ann Richards after a visit to the Institute of Texan Cultures. The question set Mrs. Richards in motion and the Texas Women's Project was born.

Researchers spent months digging through letters, diaries, photographs, and other historical material in the state's universities, churches, libraries, and museums. They put together the stories of some 125 Texas civic leaders for the exhibit **TEXAS WOMEN: A Celebration of History**. The Dallas Historical Society drew upon its own collections to expand the exhibit in 1981 to include material about women in Dallas.

Texas women have had a major impact in shaping the events and lives of Texans. Working alone or in organizations with other women, they have successfully taken action against inequities and problems. Their impact has changed people's lives. In the exhibit catalogue, Mary Beth Rogers wrote:

> *In most Texas communities, women started the cultural and social institutions and preserved the traditions that made a town unique. If there was no museum or symphony, they started one. If the streets were littered, they started the cleanup. If there were no parks, they planted shrubs and trees and raised money for playground equipment. They erected monuments to community heroes and built the first public libraries. . . . They have put heart and soul into bricks and mortar.*

In an effort to help students and teachers focus on the major impact women have had in shaping Texas history, the Museum Program for Youth Activities office in Dallas prepared a list of "Impact Questions" which were included in the preparation material available to schools in the Dallas area for the 1981 exhibit.

Impact Questions

1. **Who was responsible for designing, building, and moving the family home, or tepee, of the Plains Indians?** The women. A tepee often weighed as much as 300 pounds. Covered with buffalo hides, it could withstand strong winds, and could be assembled and dismantled in 30 minutes. Truly, one of the most effective "mobile homes" in the history of human kind.
2. **Who was Kiamata?** A slave girl called "Kian" who was brought to Texas in 1821 during Dr. James P. Long's second filibustering attempt. With Mrs. Jane Long, she endured the two-year wait at Bolivar Point, hoping for Dr. Long's return. During one of the worst storms of the year, she delivered Mrs. Long's second child, the first Anglo child born in Texas.
3. **When a Mexican military force arrived in Gonzales to recover the old cannon that had been left there, to whom did they go?** A woman—Mrs. Dewitt Green, widow of the colonizer who founded Gonzales. She refused to return it and stalled them until help arrived.
4. **After the battle of the Alamo, who led the sad little group of survivors back toward safety in Gonzales?** A woman—Suzanna Dickenson, who had accompanied her husband into the old fortress in order to assist the defenders.
5. **Before the massacre at Goliad, who demanded merciful treatment of the bound captives?** A woman—Señora Francisca Alvarez, who later saved many who were imprisoned in La Bahía.
6. **Who wrote the first book in English about Texas?** A woman—Mary Austin Holley.
7. **Who began Texas' first literary magazine?** A woman—Mrs. E. Spann.
8. **Who founded the first hospital in Texas?** Women—the Sisters of Charity of the Incarnate Word founded the Santa Rosa Catholic Hospital in San Antonio.
9. **Who built the first iron bridge across the Trinity River?** A woman—Sarah Horton Cockrell, who at one time owned most of Dallas' downtown business district.
10. **Who started the first circulating library in Texas?** A women's literary society in Salado in 1876. By 1940, 85 percent of Texas' libraries owed their founding to the efforts of women's clubs.
11. **Who was the first woman bank director in Texas?** Eleanor Brackenridge, who later led the fight for women's suffrage in Texas.
12. **Who published the first Texas history textbook?** A woman—Anna Pennybaker.

Impact Questions continued

13. **Who founded the first private school for black girls in Austin?** A woman—Mattie B. White.
14. **Who was one of the first two women to receive medical degrees in Texas in 1897?** Dr. Daisy Emery Allen of Fort Worth.
15. **Who said, "You can't study those things. Instinct will make a woman a perfect housekeeper, a model wife, a wise mother. No girl needs to study about those things."?** A man—a Texas Legislator, who was outraged when Helen Stoddard and WCTU leaders sought help from the legislature to establish a state-supported school for women on the college level in 1897. Fortunately, there were more advocates for it than against it. The bill finally passed in 1901 and the Girls Industrial College of Texas (now TWU in Denton) opened in 1903.
16. **Who is known as the "Savior of the Alamo"?** A woman—Clara Driscoll who saved it from being torn down and sold for commercial development by buying the land herself for $25,000. She then turned over the administration of the shrine and the land surrounding it to the Daughters of the Republic of Texas headed by another woman, Rebecca Fisher.
17. **What prize-winning novelist left Texas in 1910 because she felt that Texans considered women writers "freaks"?** A woman—Katherine Anne Porter who wrote **Ship of Fools**.
18. **What novelist had to publish anonymously in order to avoid the wrath of West Texans?** A woman—Dorothy Scarborough for her novel **The Wind**.
19. **Who set up a "baby camp" on the grounds of Dallas' Parkland Hospital to treat malnourished and desperately sick infants?** A woman—May Smith, a Dallas nurse, whose efforts over 16 years finally resulted in the Bradford Memorial Hospital for Babies, now part of the multi-million dollar Children's Medical Center.
20. **Who saved the San Antonio River from being paved over and used as a drainage ditch?** An organization of women—the San Antonio Conservation Society who staged a puppet show to help save it.
21. **Who wrote the lyrics to "Texas, Our Texas"?** A woman—Gladys Yoakum Wright.
22. **Who had black children make 1,700 drinking cups because poor east Texas schools had no drinking fountains?** A woman—Jeffie Connor, a Waco home demonstration agent whose action helped reduce the spread of infection and disease among the children.
23. **Who led the fight to combat discrimination against Mexican-Americans in South Texas in 1911?** A woman—Jovita Idar. As President of La Liga Femenil Mexicanista, she worked for increased educational opportunities and rights for women.
24. **Who courageously led 12,000 pecan shellers out on strike in 1938?** A woman—Emma Tenayaca.
25. **What president of Tillotson College in Austin upgraded courses and secured accreditation of the school?** A woman—Dr. Mary Elizabeth Branch.
26. **Who won more medals and set more records in various sports than any other athlete in the 20th century?** A woman—Babe Didrikson Zaharias.
27. **Who was the first woman to do skywriting and loop-the-loop in an airplane?** A Texan—Katherine Stinson, who made her first solo flight 11 years before Charles Lindbergh started flight training.
28. **Who codified Texas banking laws in 1928?** A woman—Oveta Culp Hobby, who is best remembered for serving as Director of the Women's Army Corps (WAC) during WWII, the first such appointment in history.
29. **Who helped spearhead the civil rights movement in Dallas in the 1940's?** A woman—Juanita Craft who organized 182 branches of the NAACP.
30. **Who was the first black to be elected to the Texas Senate since Reconstruction?** A woman—Barbara Jordan.
31. **Who revolutionized the theater in this country by opening the first "theater-in-the-round"?** A woman—Margo Jones of Dallas, who discovered Tennessee Williams and produced his first play.
32. **Who invented Liquid Paper?** A Dallas woman—Bette Graham.
33. **What Texan became a lawyer and was appointed as a State District Judge even before women in Texas gained the right to sit on juries?** A Dallas woman—Judge Sarah T. Hughes.
34. **Who is responsible for building libraries, school and college buildings, theaters, museums, and medical centers throughout Texas?** A woman—Mary Moody Northen, head of the Moody Foundation.

Heroes & Heroines—Data Retrieval Sheet

Look for answers in the Hall of Heroes, in the Great Hall of Six Flags, or in the frieze outside:

1. What does Stephen F. Austin appear to be holding in his hand? _____
   Why? _____
2. Where else in the building do you find Austin represented? _____
3. a. What does Fannin hold in his hand? _____
   b. Why is he depicted this way? _____
   c. What were his other two requests? _____
   d. Of these three requests, which ones were honored? _____
4. a. What does Lamar hold in his hand? _____
   b. What does it symbolize? _____
5. Where else in the building is Lamar honored? _____
6. a. Why is Travis depicted with his hand on his sword? _____
   b. Why is this considered a "legend"? _____
7. Where else in the building is Travis depicted with drawn sword? _____
8. a. Why do you think Sam Houston was chosen for the Hall of State? Give two reasons. _____
   b. Why is he shown with a cane? _____
9. What qualifies Thomas Jefferson Rusk to be in the Hall of State? _____
10. Why is there a bronze bust of Chester William Nimitz in the Hall of State? _____
11. List two ways James Bowie is honored in the Hall of State. _____
12. a. How is Ben Milam honored? _____
    b. Since he was not with the defenders in the Alamo, explain why his name is there. _____
13. a. What title was given Mrs. Jane Long? Why? _____
    b. How is she recognized in the Hall of State? _____
    c. Why did her husband Dr. James P. Long come to Texas? _____
14. a. In the annexation scene, who is the Mexican woman in the stagecoach? _____
    b. What title honors her? _____
15. Why is Suzannah Dickinson honored in the Hall of State? _____
16. Who were John B. Hood, Albert Sidney Johnston, and Dick Dowling? _____
17. In the cattle drive scene of the Great Hall mural, explain how the cowboy would be considered a "hero." _____

Answers on page 95

Texarkana Smith in The Temple of Mysteries

by Mary Gardner

(With apologies to David Macaulay's "Motel of the Mysteries.")

In 1986 a cataclysmic coincidence extinguished virtually all forms of life on the North American continent. The catastrophe occurred when Texans, bursting with pride over the Sesquicentennial birthday, modestly buried the rest of the country under tons of pamphlets, periodicals, brochures, and flyers extolling the advantages of their great state. In less than a day, the most advanced civilization of an ancient world had perished. Texas broke away from the mainland and joined Atlantis as another lost continent, drifting undiscovered for over two thousand years. Quite by accident in the year 4022 A.D., Professor Texarkana Smith, part-time archaeologist and full-time hot air balloonist, silently landed on the lost continent.

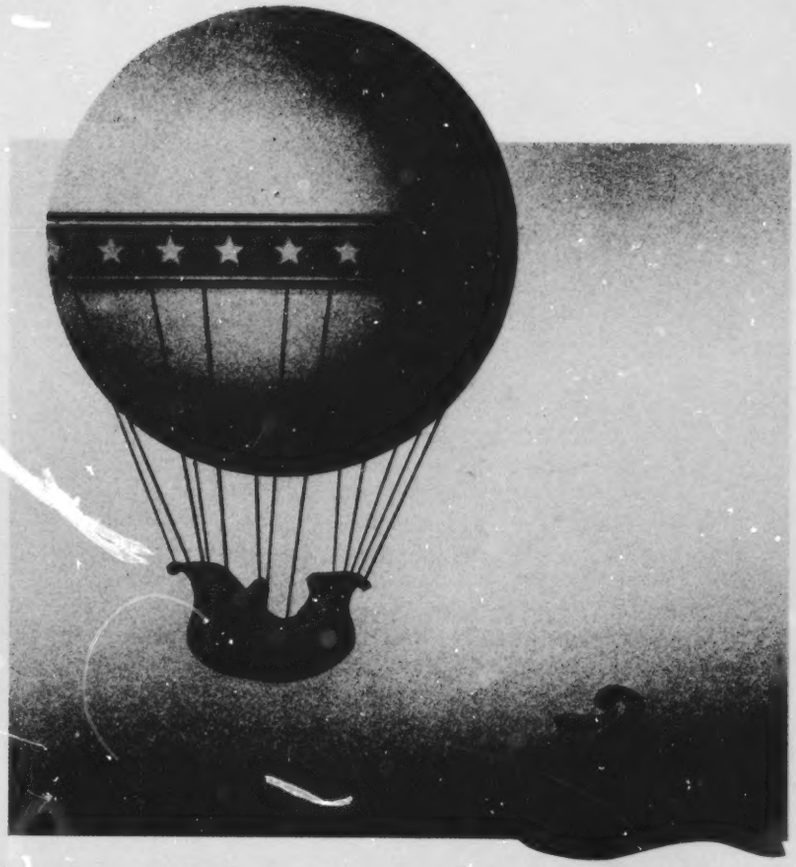
Smith stepped out of his craft to find himself in a wild and lonely country surrounded by strange creatures. "What a desolate place!" he thought. "What are those giant creatures with an armorlike shell of bony plates covering them? And what are those large animals hopping around with their long ears swaying as they move?"

Suddenly Smith became aware of another presence. Directly in front of him making a noise like a thousand castanets, appeared an animal that was both familiar and abhorred by the intrepid archaeologist—a giant rattlesnake! Throwing caution to the winds, he ran with all his might only to find that the ground below his feet was giving way. He tumbled headlong down an ancient shaft. Dazed, but believed to have left the snake behind, Smith rose to see the entrance of a long-forgotten, buried temple, guarded by a giant warrior holding a huge weapon in its hands. The weapon pointed upward at what appeared to be a harmless owl.

Never one to hesitate, Smith moved toward the huge double doors decorated with ornate bronze carvings, evidently mystic symbols of sacred crops and animal life. "Strange," thought Smith, "for such an advanced civilization not to have developed the written word. Perhaps a Rosetta Stone can be found to help me understand the symbols."

Tugging with all his might, Smith managed to open one of the doors and slipped into the large semi-circular outer hallway of the temple. Awe-struck by six imposing bronze figures, heroic in size, Smith noticed some curious hieroglyphics under each one. He carefully copied exactly what he saw:

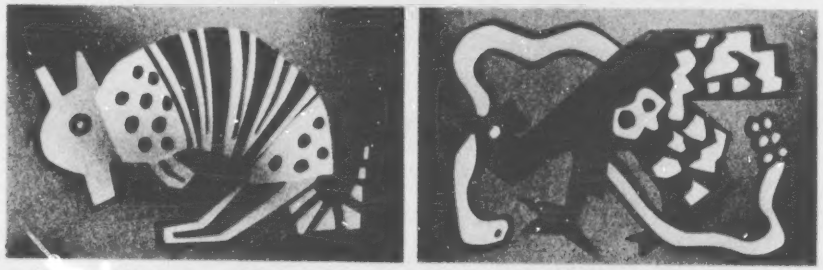
Stephen Fuller Austin	Sam Houston	Mirabeau Buonaparte Lamar
James Walker Fannin	Thomas J. Rusk	William Barrett Travis



High above these figures were other partially obscured hieroglyphics: Anahuac, Velasco, Alamo, Concepcion, San Jacinto, Gonzales. Oh, for a Rosetta Stone!

Moving quickly toward the center of the temple, Smith was nearly blinded by a huge gold medallion with six carved figures placed around a lone star. Doubtless this would have been a most sacred symbol of the ancient inhabitants. To the right and left, Texarkana saw detailed murals on the walls. Clearly preserved pictures depicted people who were obviously important to the history of this ancient culture. As he walked Smith happened to look down at the floor of the temple and counted twelve tile likenesses of wildlife—perhaps these long-vanished people had been animal worshippers.

Suddenly Smith's eyes focused on a large strangely shaped stone tablet. Grasping it in trembling hands, he blew away the dust of centuries and read what appeared to say: "Rosebud (Texas) Stone." Could this be the key? Just as he hoisted the cumbersome stone, his eyes turned upward. Horrors of horrors! Barely hanging from the ceiling were ten of the armored creatures and twelve



of the dreaded serpents. Panic stricken, Smith dashed for the door, but stumbled, crashing the Rosebud Stone into a thousand pieces. He grabbed the largest piece he could carry and made a dash for the entrance.

Thoroughly disoriented in his rush to leave, Smith mistakenly turned into another room (a room the 'ancients' knew as East Texas.) The warm wooden paneling offered a sense of tanquility and temporary safety. Glancing around he saw two murals—one reflecting the tranquil life of an agrarian, sylvan society; the other a picture of giants rising from the earth amid structures reflecting what he imagined was technical progress. What did it matter that he had broken the Rosebud Stone? These people needed no alphabet to preserve their history.

Smith pulled frantically at two large doors and stepped into another room. What a contrast to the room he had just left! The cool, adobe-like walls carved with strange hieroglyphics soothed his feelings somewhat, and he even had to chuckle at the picture of the man with the broad-brimmed hat and wide-legged trousers. What was that rope-like device in his hand? Stranger still, what kind of animals were those in the background that could survive in such a hostile environment? Apparently the temple was reflecting the history of a very diverse land.

Smith had little time to ponder; straining to hear, he thought he caught the sound of hissing and rattling. The snakes! Seeking escape, he cautiously retraced his steps to the outer hallway, edged past the room of terror, and entered yet another room. "Not much here to attract the casual observer," he thought, "except an interesting picture of an old man wearing another of the broad-brimmed hats (probably a headdress signifying great honor)." The picture contained a family surrounded by symbols that meant nothing to him at the moment, but would, if only he had time to study the painting!

Time for Texarkana Smith was running out. Pushing open another set of doors, he found himself surrounded by a room so refreshing and calm that he imagined himself by the ocean, surrounded by beautiful beaches, mermaids, bathing beauties, and water fowl. On closer inspection, he realized he wasn't imagining—he was looking at a mural that portrayed all these things. Never mind that now! He must find a way of escape. Could that irregularly shaped panel conceal a secret doorway? Holding the remains of the Rosebud Stone in one hand, he gently pushed the panel with the other. Daylight and freedom appeared!

He squirmed through but there was little time to dwell on his strange experience. An eerie stillness filled the desolate landscape, and in the distance, he heard tumultuous thunder and observed a dark, greenish, funnel-like cloud dipping to earth. Running as never before, Texarkana reached the safety of his hot air balloon, knowing as he ran that he could never get it aloft. Suddenly, for the first time in his life, Texarkana Smith believed in miracles. The black funnel descended and picked up the craft, carrying Texarkana Smith and the remnant of the Rosebud Stone back to the safety of his home.

Texarkana Smith in The Temple of Mysteries
"Archaeological Dig" Discovery Game'

NOTICE!

ARCHAEOLOGICAL DIG!
WORKERS WANTED!

Professor Texarkana Smith,
part-time archaeologist,
full-time balloonist,
requests
the Honor of your Attention

I am organizing an archaeological dig to explore the sacred temple on the Lost Continent of Texas! All those interested in traveling back in time to this remarkable site to survey the life and culture of the ancient inhabitants of this strange land, please beep through on my brain wave #10; Code: Sesquicentennial; Computer #1836184519361986.

You must be:

1. Observant and Analytical even in the eerie Gloom of a Buried Temple.
2. Unafraid of Rattlesnakes.
3. Unafraid of Huge Creatures with hinged armored Shells.
4. Willing to face all that is required to reach the Innermost Room of the Temple where an enormous Golden Emblem, The Treasure of the Temple, lures you into its Magnetic Force.

Pre-Visit Directions:

1. *Duplicate the NOTICE! Display it prominently on the bulletin board,*
2. *Read the Texarkana Smith story to students.*
3. *Explain that the Professor is organizing an Archaeological Dig to investigate the Lost Continent of Texas. The first attempt at excavation will take place at the site of the buried temple of mysteries. Professor Texarkana Smith believes this site will provide strong evidence of the life and culture of the ancient inhabitants.*
4. *Divide class into teams. Using the Data Retrieval Sheets, each team investigates one specific theme during their expedition to the buried temple. Having already been there once, Texarkana Smith will act as a guide to the site, and students are advised to take notes.*

Team I	**People of the Lost Continent of Texas**	
	Key Question:	What sort of people inhabited the Lost Continent of Texas?
Team II	**Heroes and Heroines of Texas**	
	Key Question:	Is there evidence in the buried temple of specific leaders such as heroes and heroines?
Team III	**Geographical Conditions**	
	Key Question:	What was the effect of land and climate on their lifestyle?
Team IV	**The Nations that ruled Texas**	
	Key Question:	Is there evidence of other cultures, such as other nations exerting control over the inhabitants at various times?
Team V	**Historical Events**	
	Key Question:	What events in their history did the ancient inhabitants choose to record?
Team VI	**Symbols**	
	Key Question:	What visual symbols did the inhabitants use to communicate?

Post-Visit Activities

Culture Universals Chart

Directions for teacher:

1) Discuss the concept of culture universals allowing students to consider aspects of culture that are common to all human beings, ancient or modern.

2) Explain that the teams will continue to work together in order to apply the results of their study to these universals.

3) Give each team member a copy of the list of Culture Universals.

4) Use overhead projector to display sample chart and discuss content.

5) Prepare a list of items appropriate for each team category.

Student Assignment:

■ Using the key question, each team designs a Culture Universals Chart applying at least two items to the Culture Universals as follows:

Team Number	use Culture Universals:
1	I, II, plus one or two others selected by team
2	I, II, V
3	I, III, IV
4	I, II, V, VI
5	I, II, (others dependent upon specific events chosen)
6	II, VI, VII

Information for the chart may be drawn from:

a. research and reading prior to the "archaeological dig"
b. Data Retrieval Sheets
c. field trip lecture notes
d. personal observation

■ After discussion of the charts, the class works together to prepare a written report with illustrations such as photos, sketches, and pictures describing the "Lost Continent of Texas."

Questions to consider in preparing the report:

1. What was most important to the people represented in the temple?
2. What beliefs and values did they have?
3. What did their culture demand of them? their religion?
4. What effect did their economy have on their actions? their amount of personal freedom?
5. What materials were available to them?
6. How advanced were they in the use of tools/technology?
7. What animals shared their world?
8. What use did they make of natural resources?
9. What symbols did they use to communicate? (Perhaps someone could design the fragment of "Rosebud (Texas) Stone" brought back by Professor Texarkana Smith.)
10. How did they solve conflict?

List of Culture Universals

I. **Background**
   - A. Time
   - B. Geographic setting

II. **Beliefs and Values**
   - A. Religion: What is the culture's attitude toward the unknown?
   - B. Values: What is important?
   - C. Ethics: What is considered right or wrong?

III. **Economics**
   - A. Development or use of natural resources
   - B. Technology/Tools
   - C. Trade and money
   - D. Transportation

IV. **Food, Clothing, Shelter**
   - A. Food (methods of production and domesticated animals)
   - B. Clothing and adornment
   - C. Shelter and dwellings

V. **Political Organization**
   - A. Government/Nation
   - B. War and peace

VI. **Communication**
   - A. Symbols
   - B. Language
   - C. Visual images

VII. **Art and Esthetic Values**
   - A. Art
   - B. Architecture
   - C. Visual images

(Culture Universals related to marriage, family groupings, child rearing, and recreational activities have been omitted from this exercise.)

Lipetzky, Jerry. "Dig 2: A Simulation of the Archaeological Reconstruction of a Vanished Civilization." **Interact: Learning Through Involvement**. Lakeside, California: Interaction Publishers, Inc., 1982.

Sample Culture Universals Chart

Directions:
Teacher prepares a list of items pertinent to each team category. Each team member selects at least two items and applies them to the Culture Universals.

People of Texas

Key Question: What sort of people inhabited the Lost Continent of Texas?	**Background** a. Time b. Geographic setting	**Beliefs/Values** a. Religion - attitude toward unknown b. Values - what was important? c. Ethics - what was right/wrong?	**Economics** a. Natural resources - development and use b. Tools/Technology c. Trade, money d. Transportation
For example: **Conquistadors**	a. 16th Century b. South Texas with explorations north and west	a. Belief in one God/Christian b. Wanted gold, glory, and to extend religion c. Believed it was right to impose Spanish culture on the Indians d. Believed that "might makes right."	During their stay in new world: a. Lived off the land; brought first cattle b. Had advanced weaponry c. Traded with the Indians using beads, cloth, other notions for money. d. Brought first horses to new world; introduced principle of the wheel.
Empresarios	a. 1820's b. Southeast Texas mostly	a. Belief in one God/Christian b. Land was most important c. Ethical behavior varied with individual, but all were subject to the laws of Mexico.	a. Empowered by Mexican government to offer land to settlers. b. Had advanced weaponry c. Their "wealth" was in land. They helped develop an economy based on agriculture (with cotton as cash crop) by attracting settlers. d. Horseback

LONE STAR TRIVIA

by Sharline Lavender
For individual or group play

Purpose: To correctly answer one question from each category. The first person or group to correctly answer a question from all six categories is the winner.

Game Preparation

If possible, enlarge the game board (by using the enlarging mode on certain copy machines or by shooting a photostat.) Color markers could then be used to color in the different categories. Mount the game board (using spray adhesive) on a cardboard backing and laminate. Attach a spinner of your own design to the center of the board.

Duplicate the Trivia questions, cut apart and mount on 3 x 5 color index cards. Color code the questions to match the categories on the board, i.e., mount the People questions on blue cards to match the blue People category on the board. Additional questions may be added by the teacher to the list provided.

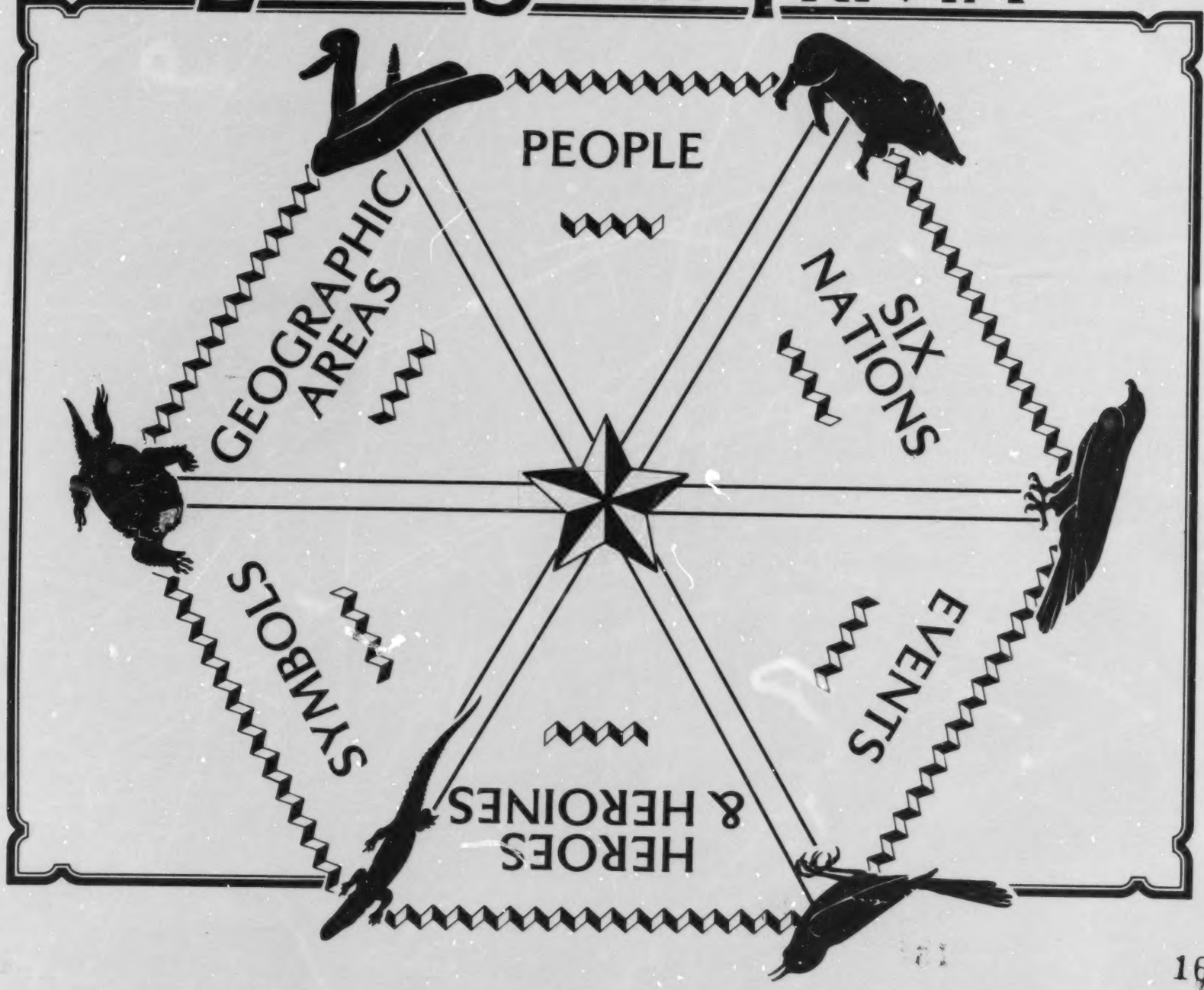
Game Directions

1. The game begins with an individual choosing a category by spinning. (Spinning may be eliminated if a teacher is short of time. If the spinner is not used, allow students to choose the category from which to answer.)
2. The teacher reads a question from that category. If the individual answers the question correctly, he spins for another question. If the spinner lands on a category he has answered already, the turn passes to the next person or group. If he misses the question, the turn automatically passes to the next person or group.
3. When a question has been asked, move it to the back of the pile.

Evaluation Procedure

LONE STAR TRIVIA is an entertaining evaluation method when used as a pre-test, post-test. In order to determine the amount of learning that occurs during the unit of study, play Lone Star Trivia *before* introducing Texas history material. Seventh grade teachers may want to play the game at the very beginning of the year. Have the students keep a record of the number of questions each misses. (Read the correct answer immediately when a question is missed, however, in order to familiarize students with the material.) Play the game again *after* the field trip to the Hall of State and have students figure the percent of gain or loss after the second playing.

LONE STAR TRIVIA



LONE STAR TRIVIA Questions

Symbols WHAT SPECIAL STATE-WIDE CELEBRATION DOES THE HALL OF STATE BUILDING SYMBOLIZE? Texas Centennial	**Symbols** AT THE ENTRYWAY, WHAT DOES THE BLUE MOSAIC BACKGROUND BEHIND THE INDIAN SYMBOLIZE? bluebonnets/state flower	**Symbols** WHAT IS THE TERM FOR AN IMAGE THAT STANDS FOR AN IDEA? symbol
Symbols WHAT SYMBOL IS IN THE CENTER OF THE TEXAS STATE SEAL? Lone Star	**Symbols** IN THE DESIGN OF THE BAS RELIEF ABOVE THE ENTRY OUTSIDE, WHAT DO THE LEAFY BRANCHES SYMBOLIZE? state tree; pecan tree	**Symbols** WHAT IS THE SYMBOLIC SIGNIFICANCE OF THE BATTLE OF THE ALAMO? It is the cradle of Texas' liberty and freedom.
Symbols ON THE LONE STAR FLAG, WHAT DO THE FIVE POINTS OF THE STAR SYMBOLIZE? each letter of the word "Texas"	**Symbols** WHAT DOES DARKNESS REPRESENT IN THE SECTION OF THE GREAT HALL MURAL DEPICTING EDUCATION? ignorance	**Symbols** WHAT RELIGIOUS BUILDINGS SYMBOLIZE SPAIN'S INFLUENCE IN SOUTH TEXAS? missions
Symbols IN THE GREAT HALL FLOOR, WHAT DO THE MOSAIC TILE ANIMALS SYMBOLIZE? the wildlife pioneers saw as they came west	**Symbols** WHAT OCCASION WAS SYMBOLIZED BY THE RAISING OF THE AMERICAN FLAG IN TEXAS? annexation/statehood	**Symbols** WHAT SYMBOLS WERE USED BY RANCHERS TO DETERMINE OWNERSHIP OF CATTLE? cattle brands
Symbols IN THE SOUTH TEXAS ROOM, WHAT BODY OF WATER IS SYMBOLIZED BY A BOAT LOADED WITH COTTON, A MERMAID, A FISH, AND A BATHING BEAUTY? Texas Gulf	**Symbols** NAME THREE INDUSTRIES SYMBOLIZED ON THE FRONT DOORS OF THE HALL OF STATE. agriculture (wheat, cotton), ranching (cattle, horses), and oil	**Symbols** ON THE GOLD MEDALLION IN THE GREAT HALL, WHAT DO THE SIX SHIELDS REPRESENT? the six countries who have ruled Texas

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Symbols
IN THE EAST TEXAS ROOM MURAL, WHAT DO THE SLEEPING GIANTS REPRESENT?

oil industry

People of Texas
WHAT TERM IS GIVEN TO THE FIRST ANGLO-AMERICANS BROUGHT TO TEXAS BY STEPHEN F. AUSTIN?

"Old Three Hundred"

People of Texas
WHAT TERM DEFINES PEOPLE WHO LEAVE THEIR HOME TO SETTLE PERMANENTLY IN ANOTHER LAND?

immigrants

Symbols
WHAT GROUP OF PEOPLE IS SYMBOLIZED BY THE FIGURE OVER THE FRONT DOOR OF THE HALL OF STATE?

Indians/Native Americans

People of Texas
NAME TWO SPANISH CONQUISTADORS.

Coronado and De Soto

People of Texas
WHAT GROUP OF PEOPLE IS SYMBOLIZED BY THE FIGURE OVER THE FRONT DOOR OF THE HALL OF STATE?

Indians/Native Americans

Symbols
WHAT DOES THE SYMBOL ON THE MEXICAN FLAG REPRESENT?

Aztec legend of the founding of Mexico City

People of Texas
WHAT SPANISH WORD MEANS "COLONIZER"?

empresario

People of Texas
WHAT TWO GROUPS OF PEOPLE CAME INTO CONFLICT BECAUSE OF BARBED WIRE?

ranchers and farmers

Symbols
IN THE NORTH TEXAS ROOM MURAL, WHAT IS THE SYMBOLIC SIGNIFICANCE OF THE TRAIN AND PLANE?

transportation was essential to growth of the region

People of Texas
WHAT TERM IS GIVEN TO ADVENTURERS WHO CAME TO TEXAS TO SEEK THEIR FORTUNES AND OVERTHROW SPAIN?

filibusters

People of Texas
WHAT ATTRACTED CATTLEMEN AND RANCHERS TO WEST TEXAS?

open range

Symbols
SYMBOLS FOR TEXAS' "CASH CROP" ARE DEPICTED IN EVERY ROOM OF THE HALL OF STATE EXCEPT THE WEST TEXAS ROOM. WHAT IS THE CROP?

cotton

People of Texas
WHAT TERM DESCRIBES THE PEOPLE WHO FOUGHT FOR THE SOUTH IN THE CIVIL WAR?

Confederates

People of Texas
ACCORDING TO THE DECOR IN THE SOUTH TEXAS ROOM, WHAT PEOPLE (PAST OR PRESENT) MIGHT ONE FIND IN SOUTH TEXAS?

Spanish missionaries, dockworkers, fishermen, bathing beauties, citrus harvesters, boating enthusiasts

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People of Texas
IN THE WEST TEXAS MURAL OF A WORKING RANCH, WHAT JOBS WERE COWBOYS EXPECTED TO DO? NAME THREE:

rope, brand, herd cattle, break wild mustangs

Geography
WHAT TERM OF AFFECTION IS GIVEN TO THE FORESTS OF EAST TEXAS?

"the piney woods"

Geography
WHAT NATIONAL PARK IN FAR WEST TEXAS IS NAMED FOR THE CURVE OF THE RIO GRANDE RIVER?

Big Bend National Park

People of Texas
GIVE THREE REASONS WHY THE FRANCISCANS CAME TO TEXAS.

To covert the Indians to Christianity; to teach them Spanish culture; to secure the land for Spain.

Geography
WHAT MAJOR TEXAS CROP IS DEPICTED IN EVERY ROOM IN THE HALL OF STATE EXCEPT THE WEST TEXAS ROOM?

cotton

Geography
NAME TWO TYPES OF TRANSPORTATION DEPICTED IN THE NORTH TEXAS ROOM MURAL.

train, airplane

People of Texas
WHAT RELIGIOUS GROUP BUILT MISSIONS?

Franciscans

Geography
WHY WERE THE BIG CATTLE DRIVES FORCED TO MOVE FARTHER AND FARTHER WESTWARD?

to avoid the frontier farms and settlements that kept springing up

Geography
WHEN A MASS OF COLD AIR MOVES INTO THE TEXAS PANHANDLE, WHAT IS IT CALLED?

a "norther"

People of Texas
WHO GAVE THE FRENCH THEIR CLAIM TO TEXAS?

La Salle

Geography
WHAT NAME IS GIVEN TO THE TOUGH, MEAN-TEMPERED CATTLE THAT ROAMED WILD IN SOUTH TEXAS?

longhorns

Geography
IN THE GREAT HALL MURAL, WHAT YELLOW NON-METALLIC SUBSTANCE IS BEING LOADED INTO MINING CARS?

sulphur

People of Texas
WHAT SPANISH EXPLORER BROUGHT TEXAS FROM PREHISTORIC TO HISTORIC TIME BY KEEPING A JOURNAL?

Cabeza de Vaca

Geography
WHAT WORD DEFINES A LARGE AREA OF LEVEL OR ROLLING LAND HAVING GRASS BUT FEW TREES?

prairie

Geography
IN THE WEST TEXAS ROOM MURAL, WHAT IMPORTANT INDUSTRY IS SHOWN?

cattle ranching

Geography
NAME THREE WAYS IN WHICH THE TEXAS GULF INFLUENCES THE ECONOMY OF SOUTH TEXAS.

fishing, yachting, shipping, recreation

Geography
NAME THREE ECONOMIC RESOURCES REPRESENTED IN THE EAST TEXAS ROOM.

lumber, oil, cotton

Geography
WHAT ENVIRONMENTAL CONDITIONS ATTRACTED EARLY SETTLERS TO NORTH TEXAS?

temperate, sunny climate for growing grains; well-watered, rolling grassland for raising livestock

Geography
NAME TWO TYPES OF WEATHER FOUND IN SOUTH TEXAS.

humid and hot in the southeast; dry and hot in the southwest

Geography
WHAT TYPE OF TERRAIN AND CLIMATE GREETED SETTLERS WHO MOVED INTO WEST TEXAS?

wide open spaces; dry climate; arid land

Geography
WHAT TECHNOLOGICAL DEVELOPMENT STIMULATED THE GROWTH OF NORTH CENTRAL TEXAS?

rail transportation

Geography
NAME THREE IMPORTANT FARM CROPS DEPICTED IN THE MURAL OF THE NORTH TEXAS ROOM.

cotton, wheat, corn

Geography
WHAT TWO NATURAL RESOURCES CAUSED CONFLICT BETWEEN RANCHERS AND FARMERS?

water and grass

Geography
WHAT EFFECT DID THE RAILROAD HAVE ON NORTH CENTRAL TEXAS?

increased population

Geography
IN THE EAST TEXAS ROOM MURAL WHAT DO THE SLEEPING GIANTS REPRESENT?

oil

Geography
WHAT THINGS IN THE NATURAL ENVIRONMENT FIRST ATTRACTED ANGLO SETTLERS TO TEXAS?

sunny, moist climate and good soil for growing cotton

Geography
WHERE IS THE HILL COUNTRY LOCATED?

where the Edwards Plateau of West Texas and the low Gulf coastal plains of South Texas meet

Geography
WHERE ARE THE "PINEY WOODS" LOCATED?

in East Texas

Geography
NAME THREE ECONOMIC ACTIVITIES REPRESENTED ON THE FRONT DOORS OF THE HALL OF STATE.

agriculture (wheat/cotton), ranching (cattle/horses), oil, lumber

Geography
WHAT PLANTS COVER THE HILL COUNTRY IN THE SPRING?

wildflowers

Heroes & Heroines
WHO WAS COMMANDER OF THE TEXANS AT SAN JACINTO?

Sam Houston

Heroes & Heroines
NAME FOUR HEROES OF THE ALAMO.

Travis, Bowie, Crockett, Bonham

Heroes & Heroines
WHO LED THE SURVIVING NON-COMBATANTS OUT OF THE ALAMO TOWARD SAFETY IN GONZALES?

Suzanna Dickenson

Heroes & Heroines
WHO WAS COMMANDER OF THE TEXANS AT COLETA CREEK?

James Fannin

Heroes & Heroines
WHO IS THE FATHER OF TEXAS?

Stephen F. Austin

Heroes & Heroines
AT THE ALAMO, WHO VOLUNTEERED TO STAY AND DIE FIGHTING THOUGH TOO ILL TO WALK ACROSS THE LINE?

James Bowie

Heroes & Heroines
WHO IS THE FATHER OF EDUCATION?

Mirabeau Lamar

Heroes & Heroines
WHO WAS THE SECRETARY OF WAR FOR THE REPUBLIC OF TEXAS?

Thomas Rusk

Heroes & Heroines
NAME THREE FAMOUS TEXANS WHO FOUGHT FOR THE CONFEDERACY.

John B. Hood, Albert Sidney Johnston, Dick Dowling

Heroes & Heroines
WHAT GENERAL SURRENDERED AT THE BATTLE OF SAN JACINTO?

Santa Anna

Heroes & Heroines
WHO IS KNOWN AS THE MOTHER OF TEXAS?

Jane Long

Heroes & Heroines
NAME TWO HISPANIC LEADERS WHO WANTED TEXAS INDEPENDENCE.

Zavala and Navarro

Heroes & Heroines
WHO WAS COMMANDER OF THE TEXANS AT THE ALAMO?

William B. Travis

Heroes & Heroines
WHO WAS MASSACRED WITH HIS MEN AT GOLIAD?

James Fannin

Heroes & Heroines
WHAT HISPANIC TEXAN WAS ELECTED VICE PRESIDENT OF THE TEXAS REPUBLIC IN 1836?

Lorenzo de Zavala

Heroes & Heroines
WHO WAS THE FIRST BLACK EUROPEAN TO EXPLORE THE REGION NORTH OF THE RIO GRANDE RIVER?

Esteban

Six Nations
NAME THE SIX NATIONS OF TEXAS IN THE ORDER OF OCCUPANCY.

Spain, France, Mexico, Republic of Texas, Confederate States of America, United States

Six Nations
WHAT DOES THE SYMBOL ON THE MEXICAN FLAG REPRESENT?

Aztec legend of the founding of Mexico City

Heroes & Heroines
DURING WORLD WAR II, WHAT TEXAN WAS PACIFIC FLEET ADMIRAL OF THE U.S. NAVY?

Chester William Nimitz

Six Nations
NAME TWO PLACES IN THE GREAT HALL WHERE SYMBOLS OF THE SIX NATIONS APPEAR.

gold medallion; six flags displayed

Six Nations
WHAT COLORS ARE IN THE MEXICAN FLAG?

red, white, green

Heroes & Heroines
WHO IS CONSIDERED THE ANGEL OF GOLIAD?

Señora Francisca Alvarez

Six Nations
HOW DID SPAIN FIRST ESTABLISH ITS CLAIM TO TEXAS?

through exploration of Cabeza de Vaca, Coronado, and De Soto

Six Nations
HOW LONG WAS TEXAS A REPUBLIC?

between nine and ten years

Heroes & Heroines
WHO WAS THE FIRST ELECTED PRESIDENT OF THE TEXAS REPUBLIC?

Sam Houston

Six Nations
WHAT SYMBOL IS ON THE MEXICAN FLAG?

an eagle with a snake in its mouth

Six Nations
WHEN DID MEXICO BECOME INDEPENDENT FROM SPAIN?

1821

Heroes & Heroines
WHAT BLACK TEXAN SERVED AS A SCOUT, FIRST WITH BEN MILAM, THEN WITH "DEAF" SMITH, IN THE TEXAS REVOLUTION?

Hendrick Arnold

Six Nations
WHAT COLONIZATION METHOD SECURED SPAIN'S CLAIM TO TEXAS?

mission settlements with soldiers to protect them

Six Nations
ON WHAT OCCASION IS ANSON JONES SHOWN IN THE GREAT HALL MURAL?

annexation ceremony

171

172

Six Nations
WHAT SIDE WAS TEXAS ON IN THE CIVIL WAR?

the Confederate

Six Nations
WHAT WORD MEANS LOVE OR DEVOTION TO ONE'S COUNTRY?

patriotism

Six Nations
WHAT WORD MEANS A GOVERNMENT IN WHICH SUPREME POWER RESIDES WITH THE CITIZENS?

republic

Six Nations
HOW IS THE CIVIL WAR REPRESENTED IN THE HALL OF STATE?

cavalry riding behind the Confederate battle flag

Six Nations
FROM WHAT COUNTRY ARE THE MEN IN THE HALL OF HEROES?

the United States

Six Nations
WHAT COUNTRY CLAIMED TEXAS BY ESTABLISHING A COLONY NEAR MATAGORDA BAY?

France

Six Nations
NAME TWO OF THE FIVE NATIONS THAT RECOGNIZED THE REPUBLIC OF TEXAS.

U.S.A., Great Britain, France, Holland, Belgium

Six Nations
BEFORE THE BATTLE OF SAN JACINTO, WHAT FLAG HAD TEXAS BEEN UNDER?

Mexican

Six Nations
WHAT WORD MEANS FORMAL WITHDRAWAL FROM AN ORGANIZATION?

secession

Six Nations
NAME THE SIX FLAGS OVER TEXAS.

Spain, France, Mexico, Republic of Texas, Confederate, and United States

Six Nations
WHAT COUNTRY FIRST DEVELOPED TECHNIQUES USED BY THE TEXAS COWBOY?

Spain

Events
HOW DID THE ANGLO-AMERICAN COLONIZATION OF TEXAS BEGIN?

Stephen F. Austin brought in the first Anglo pioneers on his father's empresario grant.

Six Nations
AFTER THE REPUBLIC OF TEXAS CAME TO AN END, WHAT FLAG WAS TEXAS UNDER NEXT?

the U.S. flag

Six Nations
WHAT COUNTRY DID MEXICO OVERTHROW IN ORDER TO CLAIM TEXAS?

Spain

Events
AT WHAT BATTLE DID SANTA ANNA SURRENDER?

San Jacinto

Events
WHAT WAS THE PURPOSE OF THE GUTIÉRREZ-MAGEE EXPEDITION?

to overthrow Spanish authority

Events
HOW MANY DAYS DID THE MEN IN THE ALAMO HOLD OUT?

13 days

Events
WHAT BROUGHT AN END TO THE OPEN RANGE?

barbed wire

Events
WHAT BATTLE IS REPRESENTED IN THE HALL OF STATE BY A SCHOONER FLYING THE "FLAG OF THE BLOODY SWORD"?

Battle of Velasco

Events
WHAT FAMOUS MISSION FORTRESS WAS CAPTURED IN DECEMBER 1835 BY BEN MILAM'S COMPANY?

the Alamo

Events
WHAT EVENT NOT ONLY MADE CATTLE DRIVES UNNECESSARY, BUT USHERED IN A NEW TECHNOLOGICAL AGE?

the coming of the railroads

Events
WHAT MEXICAN DICTATOR REVOKED THE CONSTITUTION OF 1824?

Santa Anna

Events
WHERE WERE JAMES FANNIN AND HIS MEN MASSACRED?

Goliad

Events
FOR WHAT LEGISLATIVE ACT IS MIRABEAU LAMAR REMEMBERED?

the act to provide a system of public education in Texas

Events
IN WHAT BATTLE DID TEXANS DISPLAY THE "COME AND TAKE IT" FLAG ON A CANNON?

Gonzales—first battle of the Texas Revolution

Events
IN THE GREAT HALL, WHAT EVENT IS SYMBOLIZED BY THE LOWERING OF THE FLAG OF THE TEXAS REPUBLIC WHILE THE U.S. FLAG IS RAISED?

annexation/statehood

Events
WHAT HAPPENED AT SPINDLETOP?

Oil was discovered.

Events
NAME ONE MISSION THAT WAS CAPTURED BY THE TEXAS VOLUNTEER ARMY?

Mission Concepción; Mission San Antonio de Valero (Alamo)

Events
HOW DID TEXANS MOVE CATTLE FROM TEXAS TO NORTHERN MARKETS FOR GREATER PROFIT?

cattle drives

Events
WHAT TECHNOLOGICAL EVENT IN THE 1870'S STIMULATED THE ECONOMIC GROWTH OF NORTH CENTRAL TEXAS?

coming of the railroads

175

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Answer Key

Texas Armadillo "Solve-A-Mystery" Story Answers

Saxet Flug and **Riaf P. Sallad** are spelled backwards

1. Tejas Warrior
   The many different Indian tribes of Texas
2. The State of Texas
3. Six
   Because of their importance to Texas history
4. Modern and progressive
5. South Texas Room
   A young girl
6. Hard work of ranch hand, not glamorous life
7. Cotton and lumber
   Oil
8. To tell the principle events in Texas history since 1519
   No
   In episodes
9. Gold Medallion
   Six different nations who ruled Texas
10. Typical animals of Texas

Symbols—Data Retrieval Answers

1. bluebonnet
2. all Indian groups in Texas; Aztecs in Mexico
3. agriculture: cotton
   ranching: cattle, horse, rope, spurs, hoof
   oil industry: oil well
4. brands
5. West Texas
6. cattle industry
7. windmill
8. lumber
9. oil
10. in one they are asleep; in one they are awake
11. They are battles in Texas' fight for independence.
12. frontiersmen
13. statesmen
14. water, swampland, dry land, brush land, trees
15. a. poverty, chastity, obedience; the three vows of the Franciscan Order
    b. open ended
16. the Alamo
17. fraternity, equality, liberty
18. a. poverty, chastity, obedience
    b. fraternity, equality, liberty
    c. over the Alamo scene
19. six countries that have claimed or controlled Texas
20. annexation
21. a. ignorance
    b. learning
22. mining, shipping, agriculture, oil, lumber
23. the first 100 years of Texas' independence
24. business, banking, agriculture, transportation, education
25. a. bucket and shovel
    b. boat loaded with cotton bales
    c. mission building

Symbol Quest Identification

A. Tejas Warrior
B. pecan, state tree
C. horse on Bronze Doors
D. cowboy lariat
E. logs
F. cotton wagon
G. Travis' sword
H. mockingbird, state bird
I. Texas flag
J. fleur-de-lis of France
K. state seal
L. the torch of Education
M. oil derrick
N. train/plane
O. Franciscan mission

People of Texas Crossword Puzzle Answers

People of Texas—Data Retrieval Answers

1. a. Tejas Indian Warrior
   b. All the Indian groups in Texas
2. a. Spurs, lariat, horse
3. Franciscans, or Catholic missionaries
4. Poverty, Chastity, Obedience
5. First Anglo-American settlers (Old Three Hundred)
6. Annexation
7. Mexicans and Anglo-Americans
8. Indians, or Native Americans
9. a. Civil War
10. Cowboys or cattle ranchers vs. farmers or sheep ranchers
11. Books and pencils
12. a. Oil field workers
    b. Sawing a tree
13. Open-ended
14. One shows a family of settlers moving in; the other shows a working ranch or the life of a hard-working cowboy.
15. Chaps, bandana, boots, spurs, etc.
16. Machinery, office buildings, bank vaults, train, plane
17. They are progressive, energetic, enterprising
18. Franciscan friar—Spanish cultural heritage
    Farmer—large crops of cotton, fruit, and livestock
    Dockworker—influence of Gulf on development of South Texas
    Grapefruit Harvester—importance of citrus crops
    Cowboy—importance of ranching
    Bathing Beauty—Gulf Coast as a recreational asset
19. Anglo-American, Blacks, Spanish/Mexican (Mission building)
20. Open-ended

Geographic Areas—Data Retrieval Answers

1. a. cotton, wheat
   b. cattle ranching, oil industry, lumber industry
2. logs, trees, lumberjack, logging truck, saw mill
3. cotton pickers, cotton on wagon, cotton gin, cotton compress
4. oil
5. energy
6. oil derricks; refineries; pipeline workers; storage tanks; trucks loaded with oil
7. cowtails hanging from cornices; cowboy in mural; brands on walls; wall of cowhide
8. cactus motif of tiles in floor; windmill; vegatation in mural showing dry and barren area
9. cotton, wheat, corn
10. books
11. bank vault
12. train, airplane
13. "Old Man Texas" holds Dallas in right hand, Ft. Worth in left hand
14. a. Spanish moss, banana trees, oleanders, magnolias
    b. cactus
    c. the beach
    d. cotton
    e. warm climate
    f. fish, herons, horse, pigs, turtle
15. a. grapefruit in mural; dockworker loading grapefruit on shields
    b. fishing, yachting, shipping, recreation in mural; bathing beauty on shield
    c. oil can stopped with potato in mural; oil drums on shield

Lost, Strayed, Wandered, Misplaced Words Game Answer Key

Suggested Answers

Natural Vegatation	Crops	Climate
cactus	citrus	humid
mesquite	cotton	arid
pine	wheat	
hardwood	corn	Wildlife
hill country		armadillo
magnolia	Rural	jack rabbit
Spanish moss	agrarian	road runner
prairie grass	sylvan	longhorn
	citrus	mustang
Urban	cotton	
industrialized	wheat	
commerce	corn	
refinery		
development		

Events—Data Retrieval Sheet Answers

1. a. Discovery of Texas
   b. Cabeza de Vaca
2. He established French claim to Texas.
3. a. They stayed to hold the land for Spain
   b. Mission building/architecture/building methods/friar teaching Indians such things as farming, language, religion.
   c. Three figures representing vows of Chastity, Poverty, Obedience
4. a. Filibusters
   b. By raising private armies to overthrow Spanish authority
   c. Gutiérrez-Magee Expedition
5. a. Stephen F. Austin
   b. Land grant/empresario contract
6. Arrival of first Anglo settlers—Old Three Hundred
7. a. Gonzalez
   b. Settlers refused to give up cannon and defied Mexican force with "Come and Take It" flag.
8. a. Seige and fall of the Alamo
   b. Center place in mural
   c. drawing the famous line
9. Santa Anna surrenders to Houston who lies wounded
10. Annexation ceremony; flag of Texas Republic lowered; U.S. flag raised
11. a. Confederate soldiers ride behind battle flag
    b. John B. Hood, A.S. Johnston, Dick Dowling
12. a. Land grant securing public education
    b. Lamar
13. Ship being loaded with cotton; oil; lumber; cattle; sheep; fruits and grains; mining car with sulphur
14. Figures symbolizing science, truth, plastic arts, music, literature. Also college buildings.
15. a. 1) 900
    2) more than 1,300
    3) 30, 9
    4) 208, 630, 730
    5) Texas gained independence

Events—Crossword Puzzle Answers

Six Nations—Data Retrieval Answers

1. Republic of Texas, Mexico, Spain
2. USA, Confederacy, France
3. Spain and France
4. Spain
5. USA, Holland, England, France, Belgium
6. seven
7.
8. The United States flag
9. The flag of the Republic of Texas
10. Confederate
11. The United States flag
12. The United States flag
13. Spain or Mexico
14. Language, Religion, Customs, Architecture, etc.
15. Blacks and Anglo-Americans
16. Mexico
17. The USA
18. Spain, Mexico, United States. (This is open ended; students should be prepared to support their answers).

Six Nations — Break The Code Answers

2.	P	A	T	R	I	O	T	I	S	M				
	11	26	7	9	18	12	7	18	8	14				
3.	R	E	P	U	B	L	I	C						
	9	22	11	6	25	15	18	24						
4.	C	E	N	T	E	N	N	I	A	L				
	24	22	13	7	22	13	13	18	26	15				
5.	C	O	N	F	E	D	E	R	A	C	Y			
	24	12	13	21	22	23	22	9	26	24	2			
6.	A	N	N	E	X	A	T	I	O	N				
	26	13	13	22	3	26	7	18	12	13				
7.	S	E	C	E	S	S	I	O	N					
	8	22	24	22	8	8	18	12	13					
8.	C	I	T	I	Z	E	N							
	24	18	7	18	1	22	13							
9.	I	N	D	E	P	E	N	D	E	N	T			
	18	13	23	22	11	22	13	23	22	13	7			
10.	C	H	R	O	N	O	L	O	G	I	C	A	L	
	24	19	9	12	13	12	15	12	20	18	24	26	15	

Key to Break the Code Activity:

A - 26		O - 12	
B - 25		P - 11	
C - 24		Q - 10	
D - 23		R - 9	
E - 22		S - 8	
F - 21		T - 7	
G - 20		U - 6	
H - 19		V - 5	
I - 18		W - 4	
J - 17		X - 3	
K - 16		Y - 2	
L - 15		Z - 1	
M - 14			
N - 13			

Heroes and Heroines—Data Retrieval Answers

1. Land grant or map. Land grant because he had to have one in order to bring the first settlers; map to chart the way
2. Two places in Great Hall mural—top right corner and beside wagon train
3. a. His watch
   b. He asked that it be sent to his wife.
   c. That he be given a Christian burial; that he be shot in the heart
   d. None
4. a. A scroll or legal document
   b. Land grant for public education
5. Center panel of mural in Great Hall
6. a. Legend tells that he drew a line in the ground and asked the men to cross over it if they would stay with him and die for the liberty and freedom of Texas.
   b. It cannot be proved.
7. Great Hall mural, center panel
8. a. Hero of Battle of San Jacinto; secured peace treaty with Indians before the battle to protect Army's rear; first elected President of the Republic; served as Senator; helped secure annexation to U.S.; served as Governor
   b. Wounded in ankle during the battle and walked with cane for the rest of his life
9. He was Secretary of War of Texas Republic; fought at Battle of San Jacinto; was Chief Justice of Texas Supreme Court; Senator from Texas until his death
10. During World War II he was Pacific Fleet Admiral of the U.S. Navy and was in command at the time of the Japanese surrender.
11. Name carved on frieze outside; in Great Hall mural he is shown volunteering to stay and die fighting even though too ill to walk across the line.
12. a. His name is carved on the frieze outside; his name is written on the mural near the Alamo scene.
    b. He died in the battle to retake San Antonio which put the Alamo in Texan hands.
13. a. "Mother of Texas." She gave birth to the first white child born in Texas.
    b. Annexation scene; she holds the Flag of the Republic
    c. On a filibustering expedition to overthrow Spanish authority
14. a. Señora Francisca Alvarez
    b. Angel of Goliad
15. She was in the Alamo with her husband who was killed; after the battle she led the survivors out of the Alamo toward safety in Gonzales.
16. Famous Texans who fought for the Confederacy
17. Open-ended. Answer should include understanding of the qualities associated with the myth of what we expect and want all cowboys to be like.

BEST COPY

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